The Middlebury Campus

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A Bun Bakery by Day, Italian Restaurant by Night: A Local Couple to Reinvent The Lobby

By SADIE HOUSBERG
Senior Local Editor

The Lobby, a family weekend go-to and popular date night restaurant at 7 Bakery Lane, closed last month. Stepping up to the plate with a new culinary undertaking are Matt Corrente '06, previous head chef of Two Brothers Tavern, and Caroline Corrente, current owner of Haymaker Bun Co., located in Middlebury.

Amidst a buzz of construction and activity, Matt and Caroline confirmed plans to take over the riverside property and open a shared restaurant and café – The Arcadian and Haymaker Bun Co. The building is currently being revamped to make way for the combined Italian restaurant, pastry and espresso shop, which will open in early November.

"I think it's going to be interesting because we're basically running two separate businesses out of the same location," Caroline said.

"So I will be running a bakery and café in the morning and Matt will be running a restaurant at night," she said. "It's a unique concept and we're really focused on creating a comfortable space."

Matt and Caroline both have a grounding and significant knowledge of Vermont, Middlebury and the food industry in general. Matt is a Middlebury College alumnus and Caroline graduated from the University of Vermont.

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SADIE HOUSBERG/THE MIDDLEBURY CAMPUS

Caroline (left) and Matt Corrente '06 will bring their culinary talents to the former home of The Lobby.

SILVIA CANTU BAUTISTA/THE MIDDLEBURY CAMPUS

A group of students and faculty performed an adaptation of Toni Morrison's "Recitatif" at the Clifford Symposium on Sept. 21.

Timely Symposium Explores "The Origin of Others"

By EMMA PATCH
Editor at Large

Reading literature is the answer to our struggles with race and difference — or at least it's the best place to start, according to participants in this year's Clifford Symposium.

The 15th annual academic forum, which took place from Sept. 20-22, centered on the works of Toni Morrison, the Nobel Prize-winning writer and activist for racial equality. Her most recent book is "The Origin of Others," this year's required reading for all first-years and the title of the symposium.

The symposium was interactive, enabling audience members to not only react to Morrison's work, but also engage on a personal level with the text and fellow attendees. While the vast majority of the comments and ideas shared venerated these texts for their remarkable ability to evoke empathy and inspire honest dialogue, the discussions also revealed questions left unanswered.

On the first night of the symposium, American Studies Professor J Finley delivered a talk entitled,"'Yonder they do not love your flesh': Ghosts, Strangers, and the Specter of Race" which discussed how Toni Morrison's "The Origin of Others" prompts a conversation on the nature and shape of American racism, and how violence and brutality have become its daily doings.

Finley addressed how the stories of Margaret Garner, an escaped slave who murdered her daughter rather than see her enslaved, and Eric Garner, who was viciously murdered by the NYPD in 2014 while selling loose cigarettes outside a beauty supply store, help us reach understandings about guilt, explicit or otherwise, in the perpetration of racial violence. This discussion opened the symposium with a frank conversation about race. Finley's talk explored how estranging another has become easier than knowing a stranger for instance, citing a sort of interdependence between blackness and whiteness. This interdependence has become an obstacle, she said.

To this point, Treasure Brooks '21 asked how to encourage widespread participation in the movement for racial equity.

"I think often whiteness is deracialized to make it seem as if to be white is to be void of race," she said. "So I was wondering how do white people, or people who believe that they are white, have stake in the movement for racial equity?"

"It depends on what kind of world people want to see and live in," Finley replied. "For white people, or people who identify as white, on a very basic and material level, what is the thing one is willing to give up? If you are actually willing to participate in a movement for racial justice because justice requires that the scale is not a metaphysical thing. One way is to become educated about the meaning of race and how it has come to be any particular context."

The following day, the symposium shifted to a discussion of artistic interpretations of Morrison's work. A performance that presented an adaptation of one of Morrison's short stories, "Recitatif," artfully experimented with racial erasure, toying with the audience's perception of the character's races in order to recount the story without explicitly racializing the characters. It was a collaborative effort that revealed how music, dance and theater can

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MIDDKIDS COMBAT HIGH PRICES BY LAUNCHING BOOKSELLING WEBSITE

By LUCY GRINDON
Senior Writer

MiddBooks, a new website that allows Middlebury students to buy and sell textbooks from and to their peers on campus, launched earlier this semester. Pete Palumbo '20 and Marty Williams '20 founded the site to help students find books at affordable prices.

Since the physical college bookstore stopped selling books, the college switched to MBS Direct, a virtual bookseller. Palumbo got the idea for MiddBooks after a frustrating online search for his course texts.

"Buying books for this semester, I looked online and the shipping costs kind of bummed me out," Palumbo said.

MBS Direct charges shipping on all orders under $59, and their prices are not generally lower than those offered on Amazon.

MiddBooks aims to reduce what students pay for their course materials while simultaneously giving a financial boost to students with books to sell, especially graduating seniors who have accumulated a large collection of books.

"We looked at the online book buyback program, and it didn't really give much money back relative to the initial cost of the books," Palumbo said.

In the past, some students have used Facebook groups or traded books with friends to bypass the official buyback program. Palumbo pointed out that a larger-scale platform is needed to accommodate a huge supply of books and an unmet demand.

"There's like 55 course subjects," Palumbo said, "Even if you figure one book for each major, that's 55 books. MiddBooks is a better, centralized option."

MiddBooks had a modest beginning this fall. 45 books were posted, but only four were successfully purchased. The website did not go live until Sept. 2, when many students had already ordered their books.

Another issue may have been the site's auction format. Auctions can be advantageous to sellers, but students are not likely to wait for auctions to finish—or to risk not getting their books at all—when they are already being assigned readings. MiddBooks plans to use only immediate transactions in the future.

The spring semester will likely bring more business, since many of the books already posted on the site are for classes only offered in the second half of the school year.

Palumbo and Williams financed the website with money left over from a MiddChallenge grant awarded by the Center for

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Students with Disabilities: New Student Org Founded to Inform Through Community Building

By KATE CRISCITIELLO
Senior Writer

Amy Conaway '20 founded Middlebury Students with Disabilities in early September in an effort to create a sense of community and increase awareness of disabilities on campus.

As someone who has type one diabetes (T1D), Conaway was inspired to start the club after her first two years at Middlebury, which she described as a difficult transition. This change made her realize she was still coping with her disability, despite having been diagnosed with diabetes for nine years.

VAN BARTH/THE MIDDLEBURY CAMPUS

Amy Conaway '20 (left) poses with her service dog and Graham Rainsby '21.

"When I started bringing my service dog on campus, a few people approached me with questions about getting classroom accommodations or navigating different aspects of college life with a disability," she said. "That's when I realized there was definitely a group of people looking for the same thing and looking for support in this process, looking for advice and also just looking for comradery."

While Conaway and fellow club member Graham Rainsby '21 have found certain aspects of the college, such as faculty and classroom accommodations, to be accommodating for people with disabilities, they believe there is room for improvement.

"The campus can be accommodating but you have to advocate for yourself" Conaway said. "It would make more sense to have a campus that is broadly accommodating to everyone."

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Members of Hillel Build Structure For Sukkot Holiday

By ERIC KAPNER
Staff Writer

Students walking toward Bicentennial Hall this week will notice a large, green structure standing in the middle of the grass. With tarps for walls and pine boughs for a roof, the tent-like construction is a Sukkah, a traditional element of the Jewish harvest festival, Sukkot. Sukkot commemorates when the Jewish people lived in tents in the fields during harvest.

Sukkot began on the evening of Sept. 23 and lasts eight days until the evening of Sept. 30. During that time, Jewish students will eat, celebrate, and even sleep, in the Sukkah, in accordance with custom.

According to Rabbi Danielle Stillman, an associate chaplain at the college, Sukkot dates back to when the Temple stood in Jerusalem.

"Jews would go on a pilgrimage to it and offer sacrifices," she said. "It was the last chance to do this before the winter rains, so it was a very festive time."

Stillman said Sukkot is her favorite holiday.

"It encourages us to be outside at a beautiful yet sometimes chilly time of year, when we might be tempted to stay in," she said. "It celebrates the fall harvest and it is all about joy and being with people."

In past years, the Facilities Services Office has set up a Sukkah on the side of the Freeman International Center. This year, Hillel decided to take part in the building process themselves, choosing to build a larger structure to make hosting events easier. This past Sunday, nearly 20 students and a few faculty members helped build and decorate the Sukkah.

Hillel Co-President Cece Alter '19 enjoyed the construction process.

"We worked quickly and laughed a lot, trying not to let any poles fall on each other," she said.

One traditional part of Sukkot is actually sleeping in the Sukkah. This year, Hillel board member Abigail Browngoehl '19 decided to spend a night outside.

"During Sukkot, it's customary to spend time and even sleep in this structure, where you'll be able to see the stars through the roof," Browngoehl said. "It felt like the

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COURTESY PHOTO

The Sukkah tent, built by members of Hillel, sits outside Bicentennial Hall.

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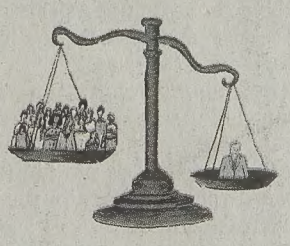

We Support Survivors
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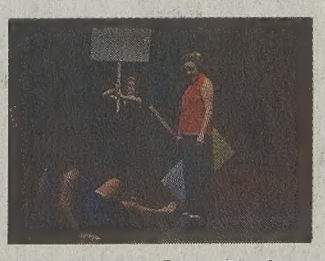
ARTS



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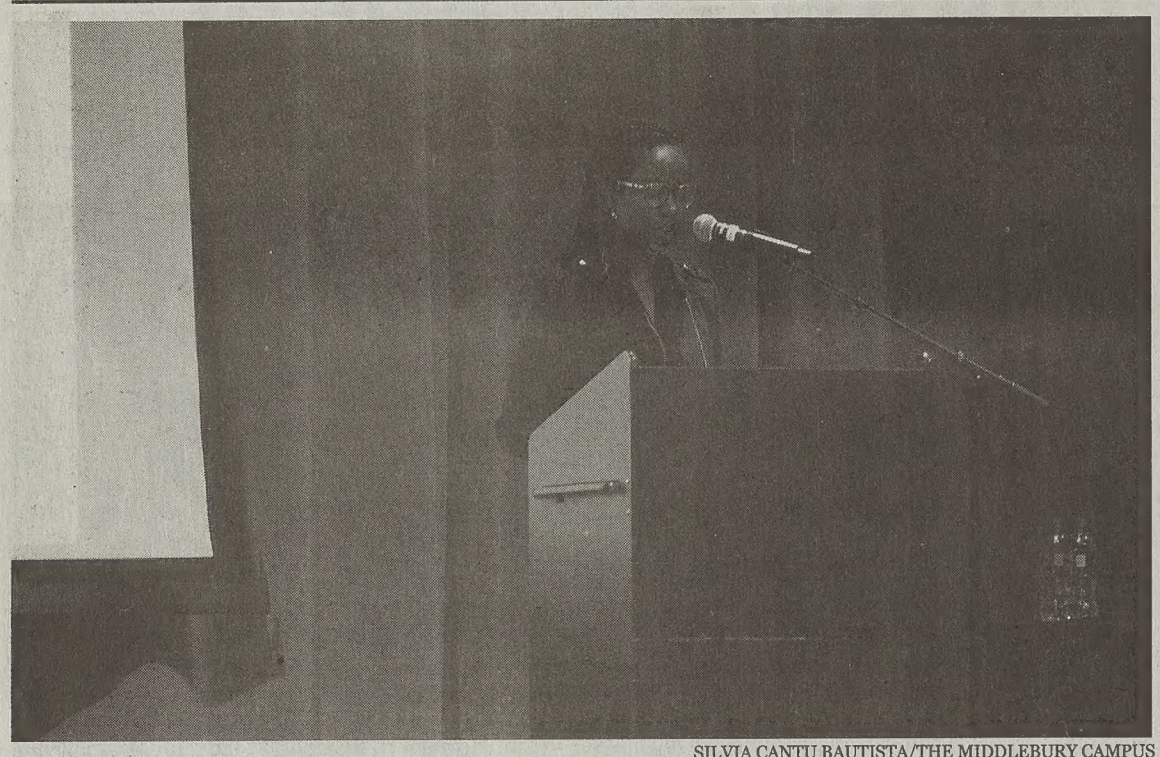

SILVIA CANTU BAUTISTA/THE MIDDLEBURY CAMPUS

SGA President Nia Robinson '19, who participated in a student forum, addresses symposium attendees.

Symposium Begins a Yearlong Conversation

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intersect and enhance meaning in Morrison's work.

Matthew Taylor, a new faculty member in the Music department, and the pianist Asiya Korepanova captured the emotions, intensity and complicated presentation of characters in Morrison's work through music. A choreographer and performer, Professor of Dance Christal Brown used the art form as a way to emphasize the story's central themes. Though at times confusing, the dance performance's ambiguities were deliberate. It sought to deconstruct understandings so that new insight might replace them. According to Michole Biancosino, who adapted Morrison's work into this form, this intention guided much of the piece's staging.

Although many of the events fostered constructive dialogue, some felt a need for continued conversation. One individual, who chose not to identify himself, spent much of the student forum objecting to the ideas presented by students and faculty, claiming, "the history of America is in the direction of progress." This comment came after nearly an hour and a half of readings, all of which conveyed the deeply sad truth of racially motivated violence in the history of the United States, and the shared experiences of students of color on being othered.

While the symposium showed the college's desire to spark dialogue around race, there were no direct mentions of other college initiatives related to the issue, except a book club organized in the spring by students in a course taught by Will Nash, a professor in the American Studies and English and American Literatures departments, and one of the symposium organizers.

In remarks delivered on the symposium's opening night, President Laurie Patton stressed that Middlebury has only begun to scratch the surface of these issues. No direct references to any recent on campus incidents were made. Regardless, Patton's sentiments expressed a desire to not only maintain discussions of race and difference but also to deepen those discussions.

"I believe that we at Middlebury have only begun to scratch the surface of the ongoing and deeply historical conversations we need to have about race in this symposium and about all forms of difference — class, gender, gender identity, sexuality, religion, just to name a few," she said.

Patton said the community must think about how individuals have othered people in the past and continue to do so today at Middlebury. In order to make inclusivity part of the college's everyday ethic, she argued, the community must understand the ways that Middlebury itself has been based on othering, built with some but not all people in mind.

Similarly, Nash commented on the timeliness of the symposium during his talk entitled, "Why Read Toni Morrison Today." This discussion comes at a time when the community is wrestling with what it is going to be, he explained. In an interview with The Campus before the symposium took place, Nash emphasized that the symposium is not the end of the conversation, but part of a longer pursuit.

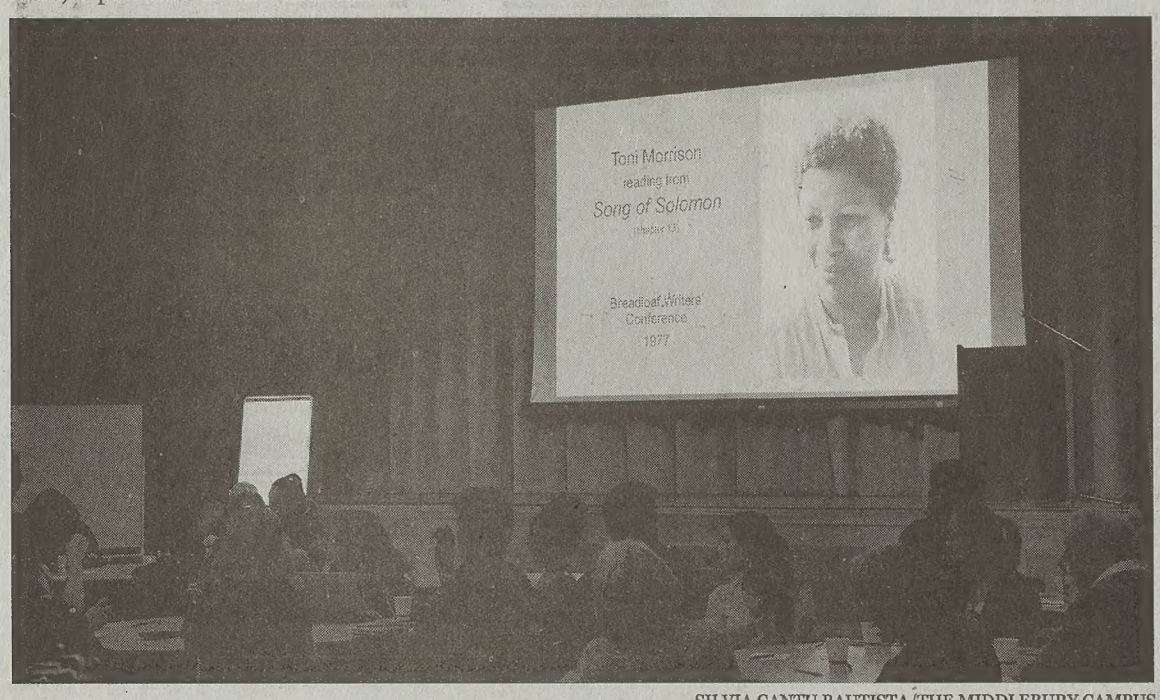
"We're envisioning this as the beginning of a yearlong conversation, not a stand-alone weekend event," he said. "We're looking forward to how we can continue the work that we start with the Clifford throughout the course of the year."

Student Government Association President Nia Robinson '19, Shatavia Knight '20 and Oratory Now Director Dana Yeaton organized the symposium's student forum which sought to do just that.

The session began with audio of Toni Morrison reading excerpts from "The Song of Solomon," recorded live at the Bread Loaf Writers' Conference in 1977, just before it was published to great acclaim. Middlebury students read and responded to excerpts from "The Origin of Others" and Morrison's other works including "The Bluest Eye" and "Song of Solomon." They then opened the floor for wider conversation.

"We have been struggling with the idea of the other for a while and we will continue to struggle with this idea long after the Clifford Symposium" Robinson said.

In the meantime, students, faculty and staff are beginning a conversation. Nash offered a class this fall on the work of Toni Morrison, which filled-up quickly, indicating student interest in the topic. And yet, at the student forum, many tables remained unfilled. Empty chairs, timid audiences, unanswered questions and ambiguous declarations about progress and the lack thereof characterized this symposium and the college, an institution struggling to identify itself but eager to include the community in a collective effort to imagine a better Middlebury.



SILVIA CANTU BAUTISTA/THE MIDDLEBURY CAMPUS

Symposium attendees sat in small, circle groups and discussed the work of Toni Morrison.

College Gets Grant to Fund Discourse Post-Murray

By KENZO OKAZAKI
Staff Writer

The college received an $800,000 grant this summer from the Andrew W. Mellon Foundation to fund a faculty training program with a focus on techniques to better engage students with controversial topics. The grant will also help fund a collaboration with the Vermont Humanities Council, including a monthly statewide speaker series.

The program will consist of a six-person faculty workshop each semester over three years, culminating in 36 trained faculty members. Outside consultants will lead these workshops beginning in the spring of 2019. Faculty will be invited to apply to participate in the workshops in mid-October.

The idea of respectful engagement with controversial ideas has been at the forefront of the college's collective consciousness since the protests of Charles Murray's visit to campus in 2017.

Political Science Professor Sarah Stroup, the faculty head of the training program and one of the professors who prepared the grant application, said the college has two fundamental questions to answer: what are we going to talk about and how will we engage in those discussions?

"The passionate divisions around these questions were most obviously evident in the spring of 2017, but this challenge goes well beyond any one speaker," Stroup said.

Stroup believes that the faculty training workshops will contribute to such a sphere by giving faculty the training necessary to facilitate open, respectful and equitable conversations. In moments of controversy in the classroom, for example, these trainings will help professors to better manage the discussions.

"The ability to facilitate those conversations is an acquired skill, but most of us, faculty and students, have avoided the costs associated with developing those tools. The Mellon money alters that equation," Stroup said.

Stroup emphasized, however, that the program will go beyond faculty.

"The faculty fellows program is faculty-led but student focused. The content of the workshops will be determined based on input from staff, students, and faculty, and I hope to engage resident experts as well as students in the January and August workshops," she said.

President Laurie L. Patton supports this use of funds to support a focus on participation in difficult discourse.

"Building a robust and inclusive public sphere is one of the defining issues of our time, and is the first part of our new vision statement," she said.

Stroup also noted that the Vermont Humanities Council series is a great way for the community to get involved. The "First Wednesdays" series hosts monthly talks in nine different cities in Vermont, including Middlebury.

"Anyone can volunteer to help with facilitating the new format or to have their visiting speaker try out a new approach to audience engagement," she said.

The Mellon Foundation was established in 1969 and is dedicated to supporting institutions of higher education in their pursuit to do forward-thinking work in the humanities and arts.

More information on the grant can be found at go/deliberation. The site also includes a section where people may offer input on the project.

WHY THE CAMPUS COSTS MORE TO PRINT

By SARAH ASCH
Editor at Large

Small newspapers around the country are feeling the effects of a now-repealed tariff placed on Canadian newsprint, including The Middlebury Campus.

After the U.S. Department of Commerce implemented the tariff in January of this year, The Campus saw a 17 percent increase to the cost of printing a 16-page paper.

In part to counter the cost, The Campus decided this fall to print a 12 page paper with two fewer color pages. Even with the cuts, the cost of printing The Campus is four percent higher than last year.

The tariff, which functions as a tax on foreign goods collected by the federal government, was enacted after the North Pacific Paper Company petitioned the Commerce Department, claiming that they could not compete with cheaper Canadian newsprint flooding the market. After the Commerce Department announced preliminary findings and enacted the tariff in January, it then affirmed the decision on Aug. 2, announcing several different tariffs on Canadian paper companies.

Several weeks later, the U.S. International Trade Commission announced a decision to overturn the tariff. This may alleviate some of the financial burden placed on local newspapers, but many fear the tariff's effects will continue, further impacting an already volatile industry.

The Campus prints at The Press Republican, a small company that also runs a daily paper in Plattsburgh, N.Y. George Rock, the company's director of sales and marketing, hopes the prices will return to normal. If they do, Rock says they hope to lower their prices for existing customers once they sell out of the inventory they purchased at the raised rate. Still, Rock stressed that the tariff had profound consequences.

"It affected the whole newspaper industry," he said.

Corinne Rigby, the co-owner of The Adirondack Pennysaver, a small local newspaper in Plattsburgh, N.Y., printed by The Press Republican, has seen her printing costs rise since the tariff took effect. She said her price went up $325 per edition, which could add up to an cost increase of $16,900 per year.

Advertising is the only source of revenue for The Adirondack Pennysaver. Rigby said they are hesitant to raise advertising fees because their advertisers are small businesses, too. Even though the tariff has now been overturned, Rigby does not think the printing cost will return to the lower rate.

"If this cost increase goes on and on it will impact us," she told The Campus. "We're already talking about changing the size of our paper because there is a size that's less expensive."

STOPP, which stands for "Stop Tariffs on Printers and Publishers," is a coalition of small newspapers and publishers, which banded together against the tariff and collected statistics about how it negatively affected local papers. According to STOPP, at least three newspapers, two in Minnesota and one in Ohio, closed entirely while the tariff was in effect. The Tampa Bay Times announced cuts to their staff in April, and a number of other papers reduced the number of days a week they publish or cut down on content. In total, STOPP named 24 newspapers in 14 states that were impacted.

Many worry that the tariff caused a permanent cost hike, one that will continue to drain the industry. Lamiaa Elshafay, who works in the accounting office at The Press Republican, does not believe the cost of newsprint will go back down anytime soon. Elshafay said The Press Republican has not been notified of any price reduction from their manufacturer, despite the fact they have purchased two shipments since the tariff was overturned. She said The Press Republican is trying to cut other expenses, hopefully limiting the extent to which they have to pass the increased cost onto their printing customers. If the price of newsprint lowers, she said they will lower their prices too.

"I don't think people understand that this whole industry is getting harder every year," she said, adding that prices were rising before the tariff even went into effect. "There is less production happening, and less competition means higher prices."

"I've been doing this for a long time," she said. "And I really think it's watching time right now. I don't think pricing is going to go down."

In the meantime, the Student Government Association Finance Committee, which oversees the more than $1 million student activities budget, approved extra funding for The Campus to help cover the increased printing costs.

Evan Chaletzky '19, The Campus's business manager, said he hopes the cost of printing will fall soon, but there's really no way to know.

"As it stands, we can cover costs," he said. "But it's really out of our hands."

MIDDBOOKS CONT.

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Creativity, Innovation, and Social Entrepreneurship. They won the grant with a proposal for a barber booking platform called ManeStyle, but they folded that venture over the summer. Because they were able to direct their remaining funds towards MiddBooks, they do not need the new business to turn a profit—yet.

Students can currently sell books on MiddBooks at no cost, and there is no fee added to purchases.

In the future, MiddBooks will have to be financially sustainable in order to continue operating. Palumbo and Williams hope to expand a broader version of the platform, which they will call Book Cadet, to other colleges and universities. On Book Cadet, students would have to pay a small fee to post books for sale. They hope to launch the service at the University of Vermont this spring.

SUKKAH CONT.

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perfect opportunity to experience that tradition of Sukkot. My boyfriend was visiting from home so I had taken out a tent, sleeping bags and pads, and headlamps from the Gear Room to keep us warm in this cool transition from summer to fall."

Browngoehl hopes that, in the years to come, sleeping in the Sukkah and staring up at the stars will become a tradition at Middlebury.

Several events are planned this week in celebration of the holiday. A visiting Torah Scribe will be hosted for dinner tonight in the Sukkah.

On Friday, Hillel will also be holding their weekly Shabbat services at 5:30 p.m., and those who want can join for a 6:30 p.m. dinner in the Sukkah.

Alter encourages everyone to come check out the Sukkah out this week while it's up.

"We're meant to be grateful for the harvest and spend lots of time in the Sukkah, so don't hesitate to bring your plate from Ross and have a meal in it," she said.

STUDENTS W/ DISABILITIES CLUB CONT.

Continued from Page 1

According to Conaway and Rainsby, the majority of Middlebury students with disabilities have "invisible disabilities" — meaning that the condition may not be apparent upon first glance.

"The interesting thing about starting this group is having people come out of the woodwork saying, 'I do identify as disabled' and who have had similar experiences," Conaway said. "You really can't tell because we all fly under the radar for the most part."

Rainsby believes that when disabilities are not immediately apparent, other able-bodied students on campus often lack understanding, and Conaway has noticed a lack of both awareness and interest regarding disabilities. Combating ableism often seems to fall second to challenging other issues, such as sexism and racism on campus.

Conaway hopes the new community of students with disabilities can help individuals build relationships and share support and advice through group meetings and activities such as dinners and movies.

If you wish to join, visit the Middlebury Students with Disabilities Facebook page, or email Amy Conaway at aconaway@middlebury.edu.

Guns: New Vt. Law Permits Seizure of Firearms from Suspected Abusers

By MARIA KAOURIS
Staff Writer

MONTPELIER — Firearm use and regulation crowd the headlines of local and national news sites as polarizing debates surrounding the demand for legal action continue. After the shooting in Parkland, Fla. that spurred hundreds of rallies across the country in February, the Vermont legislature was one of the state governments most attuned to the unrest.

After the thwarted school shooting plot by Fair Haven High School student Jack Sawyer, Vermont officials began to grasp how close to home unregulated guns can reach. Shortly after the Fair Haven attempt in April, Vermont became the first state to pass a law increasing the minimum age for gun purchases to 21. The legislature and Governor Phil Scott also passed laws to ban the use of bump stocks — which allow guns to fire nearly at the level of a fully automatic weapon — and expand background checks for gun purchasers.

Lawmakers in the Green Mountain State have now turned their attention to another deadly combination — firearms and domestic abuse. According to the National Coalition Against Domestic Violence (NCADV), over 10 million women and men experience domestic abuse per year. Adding firearms to the equation, NCADV writes, increases homicidal risk by 500 percent.

In response to these statistics and the continued push for increased gun control, Vermont officials recently passed Act 92, which went into effect at the beginning of September.

The new law allows police officers to temporarily confiscate firearms from anyone who is cited or arrested on a domestic assault charge. This seizure is permitted given two conditions: first, the weapon is taken according to a search warrant and, second, the confiscation of the firearm occurs in order to protect the victim, their family members and/or the officer involved.

"[Act 92] takes the gun right out of their hands immediately," said Avaloy Lanning, executive director of the Rutland domestic violence shelter NewStory, in an interview with VTDigger. "[Domestic abuse arrests] are times that an abuser or a perpetrator is going to feel the most threatened, and it may be the time they are most likely to use a weapon at their disposal."

Vermont officials, in effect, are attempting to control one facet of domestic violence and create a more stable environment for those at risk of abuse.

Some Vermont lawmakers also see Act 92 as a practical legal step. "I think what it does is clean up and potentially standardize practices about how to go about this statewide," said Rory Thibault, Washington County State's Attorney, to VTDigger.

"What's important with Act 92 is emphasizing the critical time period immediately after an alleged domestic violence incident, to promote safety, and likewise, ensuring there is a mechanism there to review those exigent removals [of firearms] when they occur."

Thibault endorsed the new law in an effort to put a stop to domestic abuse while temporarily removing firearms from the hands of aggressors.

In theory, his perspectives complement the findings of the Vermont Attorney General's Office — over half of the domestic violence homicides in 2016 were committed with firearms. Though the link between domestic violence and firearms is indisputable, Middlebury Chief of Police Thomas Hanley offered another perspective. While Hanley believes the law's intentions are sound, he stated that its execution has structural flaws.

"If you serve an order on a person, [Act 92] doesn't allow the police to go in and get the guns," Hanley said. "It mandates the [aggressor] to turn them over to the police or a third party."

Hanley expressed concern that this process is filled with uncertainty and is procedurally far too complex and time-consuming. "The third party is told that they are responsible for these guns and if they give them back to the [aggressor] then they are held in contempt," he said. "[The third party] has to hold these guns securely. There's no definition of what 'securely' is."

> ***"The presence of firearms in situations of gender-based violence is such a substantial concern for survivors...we must take action to reduce it."***

While he is worried about the link between domestic violence and firearm usage, he believes Act 92 is heavily flawed. Because there is not appropriate gun registration, the aggressor may not even be giving the third party all of his or her gun supply. Without the ability to obtain a search warrant based on this order or the event, Hanley said, "if [the aggressor] is really intent on harming somebody, this law doesn't [prevent] it."

While skeptical of the new law, Hanley believes the relationship between domestic violence and firearms needs to be addressed. Similarly, Kerri Duquette-Hoffman of WomenSafe in Middlebury shares Hanley's sentiment toward the often fatal link.

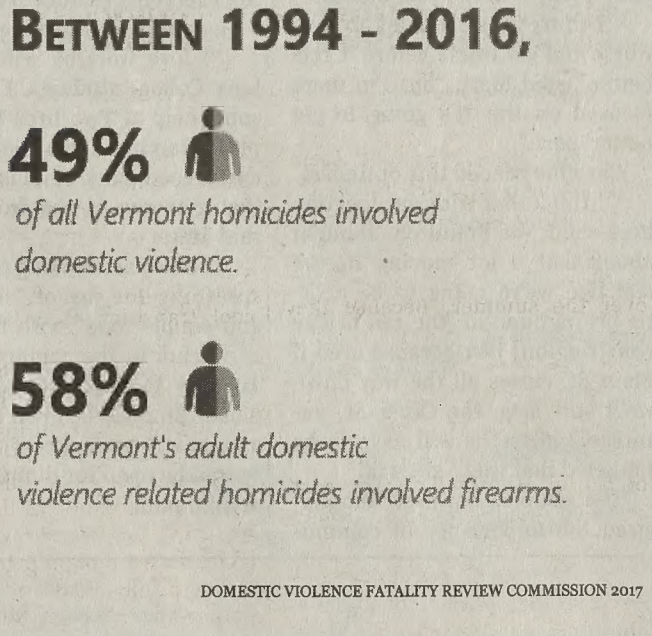
"My hope is that we will see more weapons removed at the scene of crimes," said Duquette-Hoffman on what the implementation of the new law could mean for domestic abuse cases in Addison County. "The requirement that domestic assault charges must be arraigned the next business day may also prove to be an important tool for survivors."

Lawmakers, police and organizers share her hope.

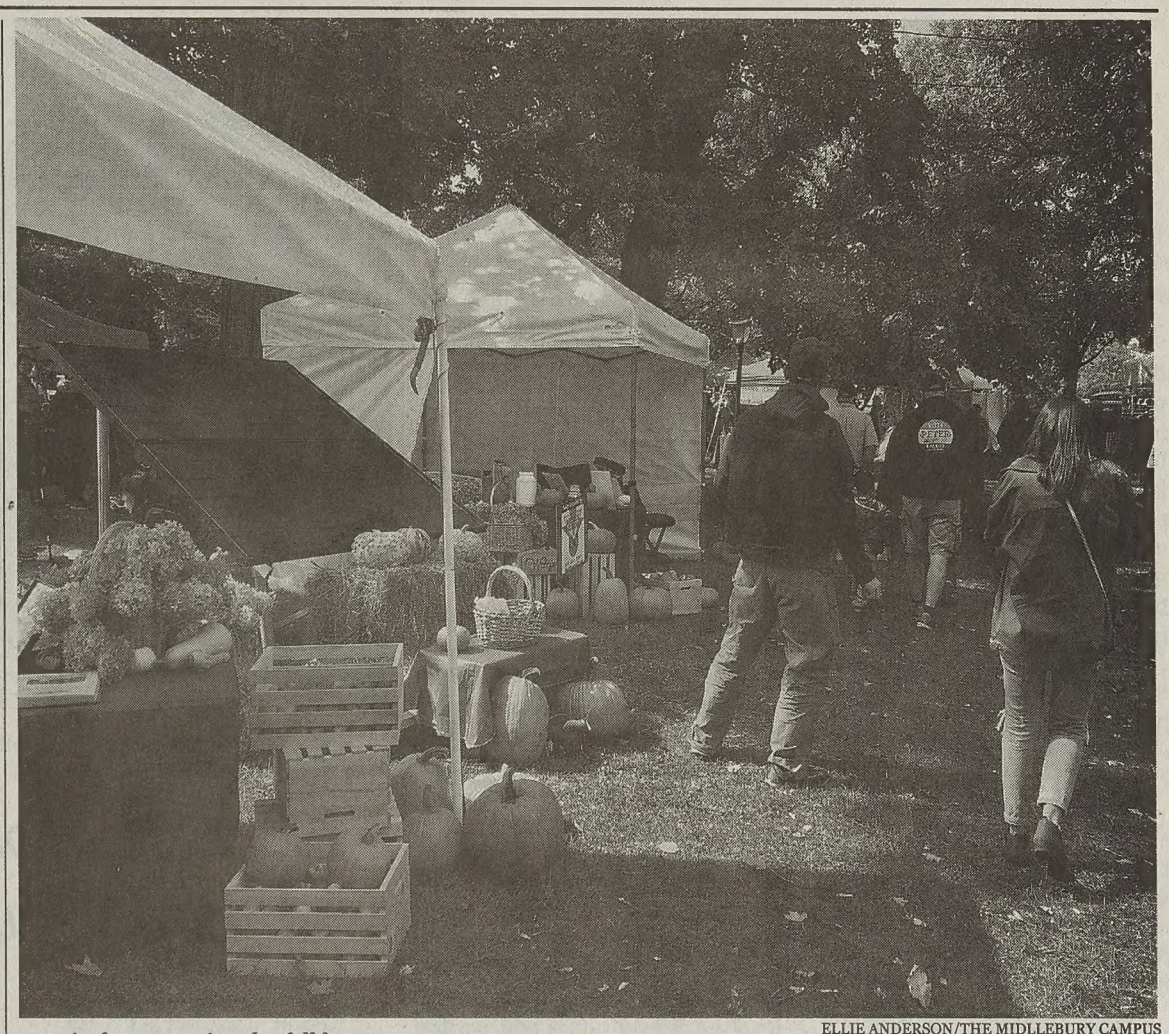
Although responses to the new law vary, most agree that Vermonters must provide increased support for domestic violence victims and create functional legislation that addresses the problem in a timely fashion.

"The presence of firearms in situations of gender-based violence is such a substantial concern for survivors and such a clear risk that we must take action to reduce it," Duquette-Hoffman said.

Finding a middle ground between legal action, organizational involvement and community support will ensure a safer Vermont.


BETWEEN 1994 - 2016,
49%
of all Vermont homicides involved domestic violence.
58%
of Vermont's adult domestic violence related homicides involved firearms.

DOMESTIC VIOLENCE FATALITY REVIEW COMMISSION 2017



Festival-goers enjoy the fall harvest scenery.

ELLIE ANDERSON/THE MIDLLEBURY CAMPUS

The Bristol Harvest Festival: A Day of Sales, Crafts, Music and Pie

By NICOLE POLLACK
Contributing Writer

BRISTOL — Vendors, crafters, ponies and musicians braved a cold and drizzly morning in Bristol on Saturday, Sept. 22, gathering early on the Town Green to set up for the 20th annual Harvest Festival.

"I had this big picnic blanket wrapped around me," said Sarah Bevere, age nine, who helped the Middlebury College softball team set up tents and tables for the festival.

By 10 a.m., it was warmer and no longer raining, as visitors, including plenty of dogs, began arriving at the green. The air soon filled with live music, the scent of kettle corn and fried food, announcements for the upcoming pie-eating contest and the delighted shrieks emanating from children in the bouncy house. Ponies strapped into a metal structure resembling a merry-go-round carried their young riders in slow circles. The cornhole boards were shaped like pigs. Arielle Landau '21 described the maple kettle corn as "wonderful and Vermonty in the perfect way." The crisp fall weather signaled the beginning of leaf peeping season across the state, as vendors and shoppers alike flooded to the Town Green to celebrate the season's harvest.

The festival offered "a full day of live music on the bandstand, activities for kids, pony rides, live demonstrations, crafters, vendors and area non-profit organizations," according to the Addison County Chamber of Commerce's website. The event was organized by the Chamber of Commerce and the Bristol Recreation Department and sponsored by various local businesses. The loosely organized rows of tents at Saturday's festival offered everything from jewelry, wooden spoons and handmade alpaca-wool blankets, to green energy solutions, nutritional supplements and insurance.

Alexandra Burns '21 said most of the festival's attractions were "best enjoyed if you were interested in spending your money," adding, however, that it wasn't necessary to spend money to have fun. Festival-goers could listen to music floating from the gazebo, munch on samples and take part in various arts and crafts as the day progressed.

Live music at the bandstand.

ELLIE ANDERSON/THE MIDLLEBURY CAMPUS

Marie Miller, a Bristol resident wearing an "Independents for Senate" pin, talked about a Starksboro family, Jennifer and Patrick and their five children, who had brought maple creams and sugars along with three varieties of syrup — delicate, robust and strong — to the festival for the second year. She described how they involve every family member in some part of the maple process, whether it's tapping the trees, hauling the sap or boiling and bottling the syrup.

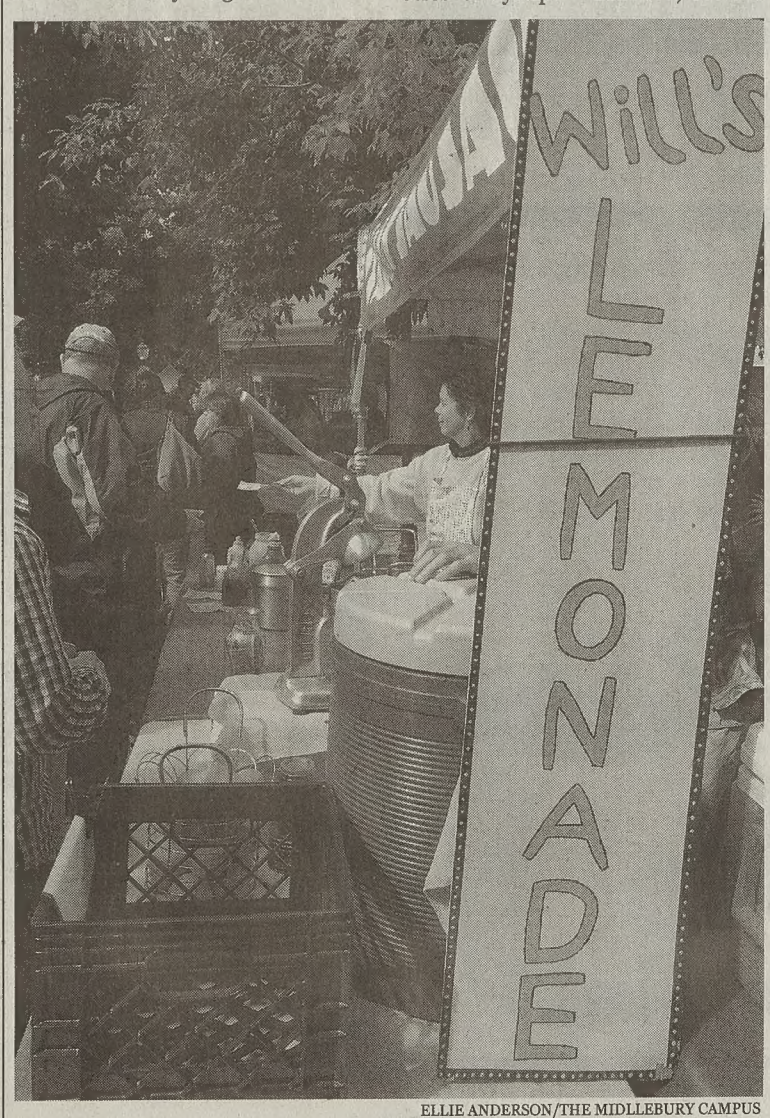
"This is a farming community," Miller said. "It may not be cows, it may not be milk, but it comes from our trees and it takes a lot of hard work to make it, and it's instilling good values and a good work ethic into your children."

Vendors ranged from Distinctive Vintage, selling home decor and fall-related decorations, to Will's Lemonade and Soul Shine healing. One stand brought fresh produce to the Harvest Festival this year. Lester Farm, located on Route 7 about ten minutes from the college, had a tent crowded with a variety of squash and orange, white and multicolored pumpkins. Addie Thompson from Lester Farm said that last year, their first time at the festival, had been a moderate success, but customers expressed little interest in standard summer produce. "We brought our fall harvest this year and tailored toward the Harvest Festival," Thompson said.

Though the event drew many college students and Addison County residents, not all vendors felt the day was a success. One craftsman, who did not wish to be named, said this was his first year, his sales had been dismal and he would not be returning. He also said most visitors came to see friends, rather than to shop.

Another Harvest Festival highlight was the pie-eating contest at 2 p.m. The seven participants lined up on both sides of a folding table, clasped their hands behind their backs, and dove face-first into blueberry pies. Two minutes later, purple pie covered their faces and the table, and the three-year reigning champion, Chase, conceded to this year's victor, Tyler, with a fist bump.

"The pie-eating contest encapsulated the experience of small-town life," said Jasmine Chau '21, a Los Angeles native attending her first rural festival, adding that "it also was a decent pie."



ELLIE ANDERSON/THE MIDLLEBURY CAMPUS

Will's Lemonade serves up freshly squeezed juice.

Let Equality Bloom: Activism Festival Urges Civic Engagement

By NORA PEACHIN
Contributing Writer

BURLINGTON – From noon to 8 p.m. on Sunday, Sept. 23, Burlington's Old North End was consumed by the Let Equality Bloom Activism Festival. Organized by a team of Women's March Vermont volunteers, the well-attended festival included everything from activism trainings and workshops to live music and a drag performance.

The festival's organizers aimed to introduce young people to social justice movements in Vermont and across the country and spark excitement for voting.

Women's March Vermont leader and festival organizer Grace Meyer explained that the event planners wanted the festival to "draw different folks who might not be as interested in a march or rally," especially young people.

Young volunteers were also involved in the planning of the event. Mackenzie Murdoch, a 19-year-old Women's March Youth Organizer, first began working with Women's March Vermont and for March for Our Lives last year and has been helping plan this festival for the past six months. She is one of the youngest organizers on the team.

"[It's] so cool seeing so many people of different ages excited about getting young people involved [in activism]," Murdoch said.

Speakers included Democratic Vermont gubernatorial nominee Christine Hallquist and outgoing Bennington Representative Kiah Morris. Murdoch expressed her excitement over Morris' speech in particular.

"She's been getting a lot of hate and her family has been targeted a lot by racist groups and people," Murdoch said. "Being able to see all the things she's done despite the hate and negativity she's receiving is so inspiring. I'm looking forward to hearing her speak about that."

Meyer also discussed the importance of Morris' speech at the event. "Racism is something we're very focused on right now," Meyer said. "It is extremely evident in the case of Kiah Morris, who is unable to continue serving as a Vermont state representative for fear of safety because of threats her family has been receiving."

The festival also attempted to address issues such as transphobia, voter suppression and classism with a wide array of workshops offered throughout the afternoon. Participants were invited to visit a selection of related organizations from the area, which set up tables around the workshops.

The organizers hoped to encourage festival-goers to become involved with different organizations. "People can get a real feel for the organizations and maybe even find something they're passionate about," Meyer said.

The Let Equality Bloom Festival brought together art, food and music with activism, voter registration and discussion of relevant issues. It also aimed to celebrate all that has been accomplished by activists, and encourage future activists to get involved. Meyer hopes that participants left feeling inspired to get involved and empowered to vote.

"The last election could've been incredibly different, had people actually voted," Meyer said. "Empowering people to get out there and vote is so important to our state and national governments."

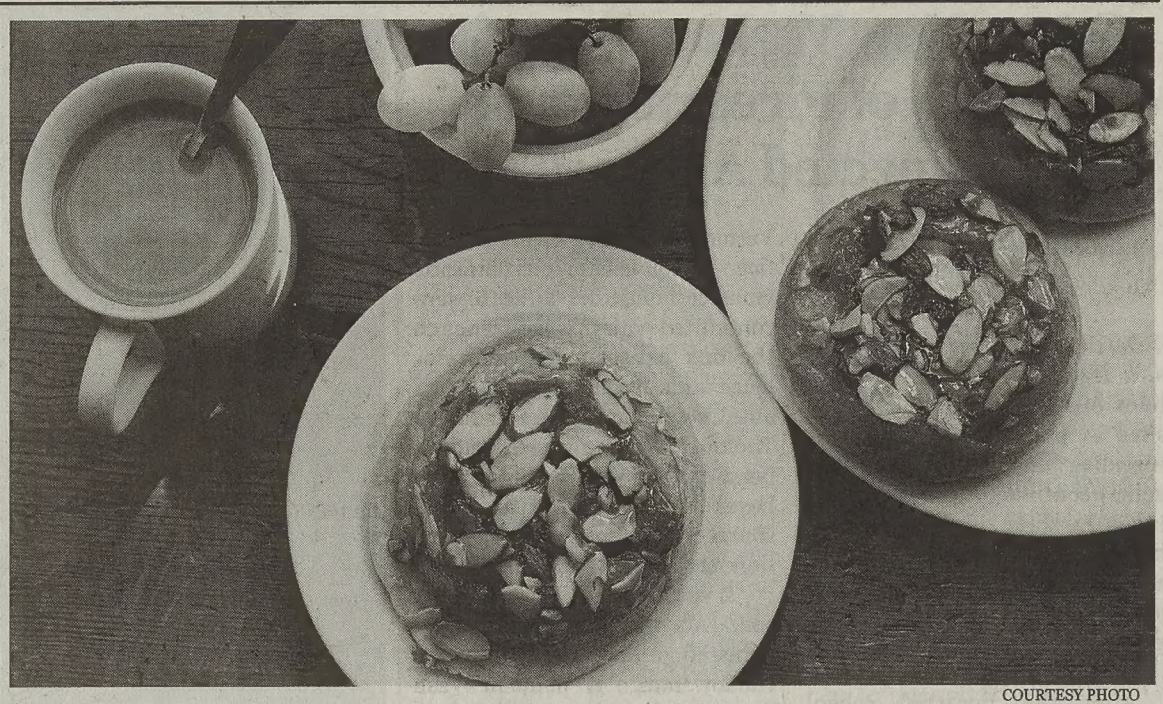
"We've seen so much hate and discrimination in the country... not voting is leading us to where we are now."

Murdoch shared a similar hope for festival attendees. She hoped that the festival would help diminish political apathy.

"[Election participation] has a daily impact whether people are aware of it or not. Especially for marginalized groups of people, voting is so important," Murdoch said. "We've seen so much hate and discrimination in the country... not voting is leading us to where we are now."

VERMONT GENERAL ASSEMBLY

Representative Kiah Morris was a keynote speaker at Sunday's event.



COURTESY PHOTO

A preview of Haymaker Bun Co.'s offerings.

Matt & Caroline Corrente Share Hopes and Enthusiasm For Their Joint Venture

Continued from Page 1

The two were employed in various roles at restaurants throughout their time in college and even met while working at Pistou, a now-closed restaurant in Burlington. Most recently, Matt worked as the head chef at Two Brothers Tavern while Caroline worked as a pastry chef at Otter Creek Bakery before opening her own business, Haymaker Bun Co., a little over a year ago.

"I really liked the version of this place that was around when I was a student," said Matt, reminiscing about the restaurant that filled 7 Bakery Lane during his days at the college. "It was like the place to go; it was where I'd take my parents if they came up for a visit."

So when the couple saw that The Lobby was on the market, they leapt at the chance to create a restaurant and a space of their own.

"It's a big project but we're really excited to be bringing something new and exciting to the community," Matt said about the coming restaurants. "We're happy to be a part of the upswing. It's a lot of work and it's daunting at times but we're pretty optimistic about the end result."

Caroline, who went to pastry school in Paris at Le Cordon Bleu, will employ her baking expertise to serve a daily rotation of buns and other sweet and savory treats in the mornings.

"Pastry-wise, I'll always have a couple different rotating sweet, chocolate, savory brioche buns that I've been doing, as well as some gluten free options," she said. The savory buns will have the option of an egg served on top, she said, making a delicious breakfast sandwich. Additionally, Haymaker Bun provides free delivery within Middlebury, with a minimum of six buns per order. The couple will work with Brio Coffeeworks, a coffee company based out of Burlington, to craft specialty espresso drinks.

"It'll be fun to just come in here and always be able to get something new and something different with some classics in there as well," she said. Matt and Caroline hope to cater to various needs of college students and community members — whether that means sitting by the river with a morning bun or sipping a latte while getting some work done.

Matt will draw from his culinary background at the Institute of Culinary Education in New York City as well as his years as a chef and sous-chef at multiple Vermont restaurants in order to construct The Arcadian's menu.

"For dinner the menu is going to follow a traditional Italian menu design," Matt said. He plans to feature antipasti, a selection of nine handmade pasta dishes and five to six entrée plates emphasizing fresh seafood and Vermont ingredients. The Arcadian will also serve wine and cocktails at the bar in the evenings.

"Part of the spirit of the place is to say that in Italy the cuisine is driven by tradition," he elaborated. "There are a lot of [ingredients] that are hugely seasonal and are impacted by what's available and what's fresh at the moment and so our outlook is to really do that with Vermont. To say [...] how do we highlight it in a simple way that's going to let people really enjoy it."

"Arcadia, from antiquity, was a place where humans existed in harmony with nature," Matt said, describing the name. During the renaissance period, the ancient region of Greece called Arcadia was celebrated for this peaceful relationship, he explained. "It was sort of like the step that preceded technology and big cities and it's a metaphor for our life here in Middlebury."

Matt and Caroline are both hopeful and enthusiastic about the opening of the restaurants despite the abundance of downtown business closures in the past months.

"I think that it's going to look worse and get worse before it gets better," said Matt, "but I'm more focused on the 'it's going to get better' part."

Caroline echoed this optimism.

"I think that with our location here—and we definitely thought about that a lot moving in—we feel like we're going to be a little bit immune to [the rail bridge construction] just because even if Main St. closes all the way down we'll still have the Cross St. entrance and traffic will have to be funneled that way," she said.

The couple, however, emphasized the importance of community and student-wide support of local businesses and restaurants, especially through the temporary period of construction. "I think that it's important for us — even if you have to park a little bit further, walk a little bit further — to continue to visit downtown, to be patrons of the businesses here," Caroline said.

Matt said, of his time as a student at the college, that he recognizes how tough it can be to get off campus and take advantage of the town and surrounding areas. The couple highlighted a desire to help bridge the gap and facilitate more student crossover into town and involvement in the greater community.

"It'd be wonderful to see a town-wide effort to support local businesses through the transition," he said, "but also having a student aspect to that would be really cool. Just to feel like the support extended all the way out."

While some may be disappointed to say goodbye to The Lobby and half-priced burger nights, it seems The Arcadian and Haymaker Bun Co. have a lot to offer.

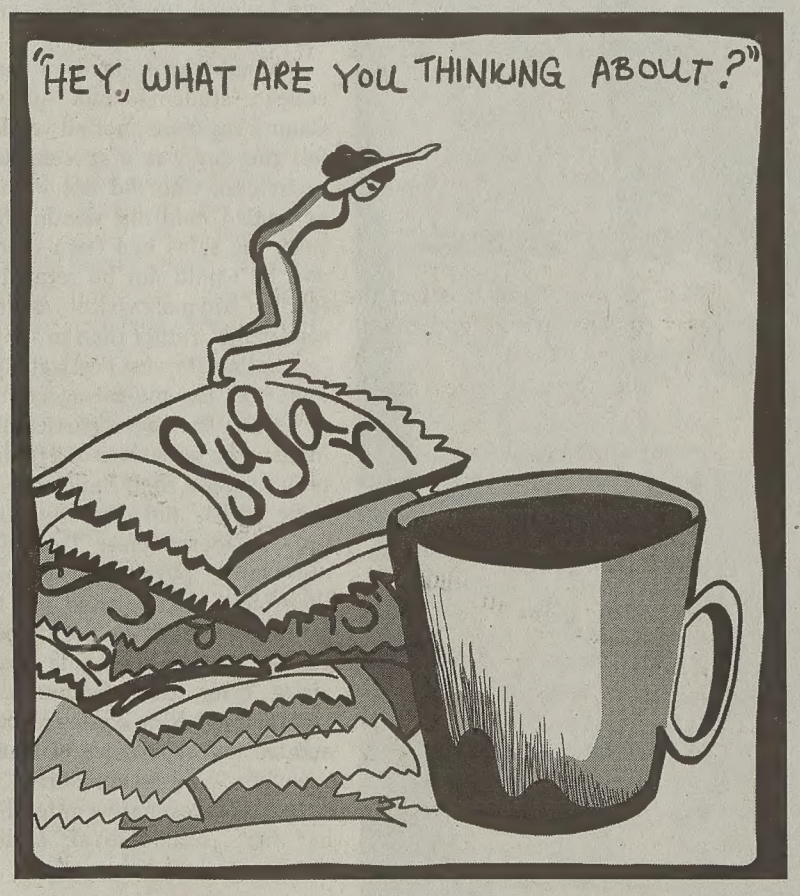
"Although I was sad to see the The Lobby close, I'm excited to have a new restaurant in town," Charlie Diprinzio '21 said, of the coming changes. "Both of the new places sound really creative and interesting, and I can't wait to try them."

Diprinzio, who is an executive manager of Dolci, the student run fine-dining service on campus, believes that having an Italian restaurant and a new coffee shop in town will make a great addition to the food scene.

Matt and Caroline are welcoming everyone — students included — to apply for available positions.

"I love working with Middlebury College students. I had awesome help at Two Bros from people on campus and a good attitude and a good work ethic is really all that gets you in the front door," said Matt.

The two are looking forward to spreading the joy of "simple life and simple food" with their food and drink in the coming months. Tuesday through Saturday, Haymaker Bun will be open from 7:30 a.m. to 11:00 a.m. and The Arcadian will be open for dinner starting at 4:30 p.m.



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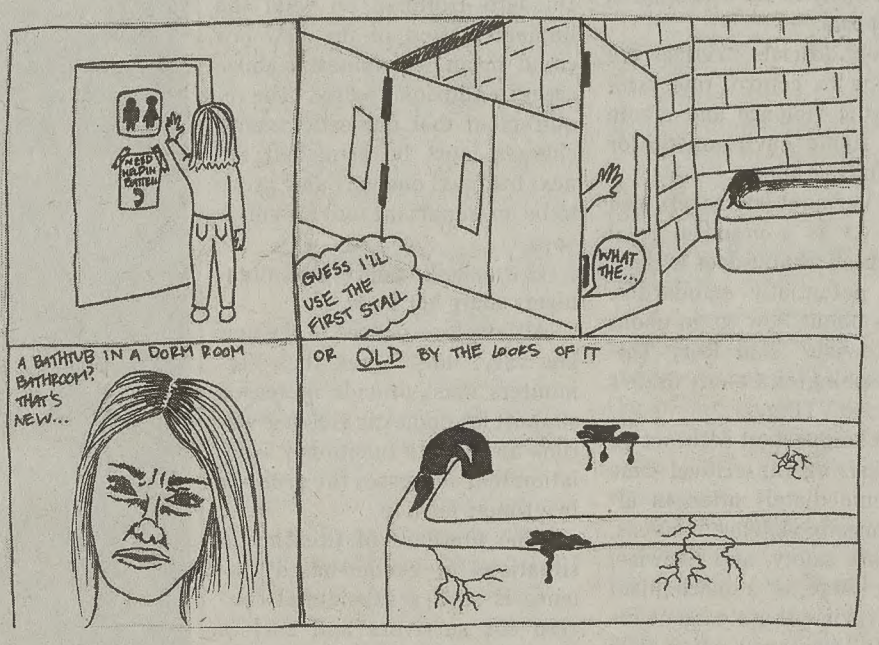

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We Support Survivors

By THE EDITORIAL BOARD

When someone is about to enter a public office, it is essential that we consider the implications that their new position of power will have for communities far beyond the insulated spheres of places like Washington D.C.

Brett Kavanaugh's nomination to the Supreme Court, and the two sickening sexual assault allegations that have accompanied it have many troubling — but unsurprising — systemic similarities to Middlebury as an institution. These similarities must be addressed.

Kavanaugh grew up in Washington D.C. and attended Georgetown Preparatory School in North Bethesda, MD. Earlier this month, Dr. Christine Blasey Ford, who attended Holton-Arms — the all-girls sister school to Georgetown Prep — accused Kavanaugh of assaulting her at a party while they were both in high school.

Then, this Monday, another former classmate of Kavanaugh's came forward: Deborah Ramirez, who was a student at Yale University with Kavanaugh, spoke at length in a New Yorker piece about how Kavanaugh had sexually assaulted her at a college party.

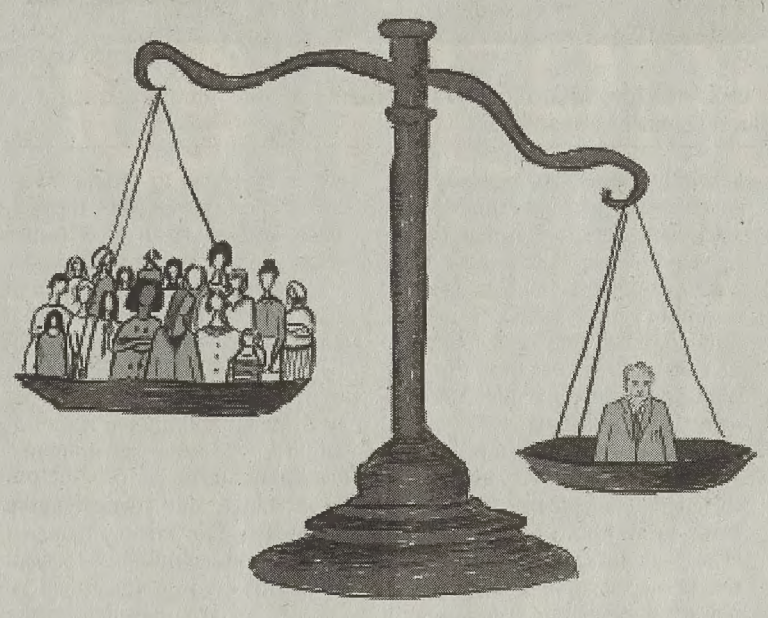
The allegations brought forward by Blasey Ford and Ramirez bear striking resemblances to those of many Middlebury students.

The party culture at Georgetown Prep, which, according to recent accounts provided by Kavanaugh's former classmates, bred a culture of binge drinking, hypermasculinity and abuse, closely resembles that of Middlebury.

Reports at the college in years past of "Predator and Prey"-themed parties exemplify a party scene that perpetuates rape culture. Older students often warn first-year women of the dangers of Atwater parties. They encourage them to attend parties in big groups and to avoid drinking from cups that are not their own. This should not have to be the case. These trends are not unique to Middlebury, but they are unmistakably part of our culture.

When a national moment bears so many similarities to the community we inhabit, it is imperative that we use it as an opportunity for self-reflection and growth.

Kavanaugh's defenders have asked whether he deserves to be held accountable for something he did 30 years ago, while under the influence of alcohol and during his teen years — a time when "boys will be boys," when young men aren't quite adults yet and, apparently, are allowed to escape the consequences of causing the lasting pain that sexual assault inflicts. In a tweet, President Trump questioned why Blasey Ford had waited so many years to come forward.



To voice these arguments is to delegitimize the longevity and intensity of the pain that survivors of sexual assault — whether at Middlebury in 2018 or Maryland and Connecticut in the 1980s — feel years later.

And if there's ever a point at which something you did 30 years ago should be placed under the microscope of public scrutiny, it is when you are about to be appointed to a lifetime position on the Supreme Court of the United States.

Another common trend in media coverage of Kavanaugh's nomination is the discrediting of the experiences relayed by Dr. Blasey Ford and Ramirez.

"New Yorker hit piece on Kavanaugh is not journalism, it's a bizarre political stage show," read a Fox News opinion headline Monday, the day after Ramirez's story was published in The New Yorker.

And sadly, but, again, unsurprisingly, discrediting and delegitimizing the struggle of survivors, rather than supporting them, is a pattern that is all too common at Middlebury.

Last December, a Middlebury student posted a list of men on campus who had been identified by other students as sexual assailants. Discussion of "The List" centered around defending the innocence of the accused instead of attempting to understand why individuals on campus feel so trapped that they turned to a public Facebook post for support.

In recent years, Middlebury has no doubt made progress in improving recognition and support for sexual assault survivors.

Attendance of the "It Happens Here" event, during which survivors detail their experiences of sexual assault on campus, has improved significantly in the past two years. The last event reached full capacity; people were turned down at the door.

Programs like Green Dot on campus have also provided survivors with more support and have been proven to increase reporting of assault.

But despite these steps, if a Facebook post appears to be survivors' best option, we are failing survivors of sexual assault miserably.

Sexual assaults on college campuses in the United States are reported only around 12 percent of the time, according to a 2015 study by the Washington Post. Survivors need more support.

Institutions — whether the public courts of the United States in which Kavanaugh has made his living, Washington D.C. as a whole or Middlebury College — are bad at acknowledging their own flaws. In order for Middlebury, Washington or the United States to provide survivors the support they deserve and hold assailants accountable, we must acknowledge the stories of survivors as infinitely more important than covering cracks in the institutions that have historically silenced them.

Cartoon by Millie von Platen.

Letter to the Editor: Suad Teocanin

By MEGAN RZEZUTKO

Re "Remembering a Former College Employee Who Froze to Death" (news article, Sept. 20):

A note of appreciation for the feature piece about Suad in last week's edition of The Campus. I've shared this among fellow alums and received an influx of notes, as many had not heard the news of his death.

Your piece not only shared what happened, but shed light into the life of someone we knew and cared for. Learning more about Suad brings great joy and an opportunity to reminisce fondly.

I laughed reading Richard O'Donohue's comments about the VHS tapes, having felt the same way — "not the VHS again" — as Suad so often tried to lend [Libby Pingpank '04] and me his favorite movies which we'd never have time to watch.

After hearing the tragic news of Suad's passing last January, I looked for acknowledgement from the college. Middlebury espouses values of welcoming the immigrant and of ending injustice such as homelessness — yet when a tragedy occurred that hit at the core of these issues, nothing was said. Social issues aside, to have had a beloved former employee of 10 years freeze to death one mile from campus and say nothing is wrong. The lack of recognition felt like we were leaving Suad alone all over again as a community.

Thanks to you, this is no longer the case. Suad has been recognized and celebrated by the community he gave so much to. He can be remembered in the best way. And those of us that knew him can find closure about his death. Thank you so much for not only doing the right thing, but for authoring such a well-written and heartfelt piece. If Suad were with us, no doubt he would be smiling ear to ear.

Megan Rzezutko is a member of the Middlebury College class of 2004.

I WILL BUILD A GREAT, GREAT WALL ON OUR SOUTHERN BORDER. AND I WILL HAVE MEXICO PAY FOR THAT WALL...
TO BE FULL OF HOT AIR
IDIOM: TALKING A LOT, ESPECIALLY WITHOUT SAYING ANYTHING OF VALUE OR MEANING

SARAH FAGAN

Notes from the SGA Pres: On Student Spaces

By NIA ROBINSON

I hope everyone has had a great start to their semester!

This week, I thought it would be a great idea to talk about something that has been on the minds of many students,--dining changes. Specifically, the recent Grille closure two nights a week and the changes to the dining hall hours that has worried many students. In conversations with Dan Detora and David Provost, we discussed the reasons behind it, how it impacts students, and where to go from here. This is all part of a larger issue concerning space. Because students use the dining hall as a social space, any changes are bound to affect the way students access food and ultimately each other.

While these changes are in dining, they are also part of a bigger financial picture. Currently, we are planning to have an event where David Provost can present on the challenges and changes we now face to a larger student audience. This will allow students to not only understand the issue, but provide them the opportunity to offer informed suggestions about space, dining, and how to better improve these areas. Hopefully this will not be the only event of this nature. Along with MiddWorks, a series that allows students to learn about administrators and what they do, presentations like these can invite students to understand challenges and how they influence Middlebury and its students. More details will be provided in the future, but I hope students see these steps as moves towards transparency and encouraging student involvement.

I also want to take part of this column to talk about space and how important it is to everyone's experience. We never acknowledge places like the dining halls or McCullough as places to do homework, eat, and socialize until changes make us realize it. Similarly, we fail to acknowledge the general disrespect these same spaces are shown when we leave parts of our meals on the table for someone else to clean up. If we are going to talk about The Grille and dining hall as important centers on campus, we also need to treat them, and the people, that way.

Nia Robinson is the president of the Student Government Association and a member of the Middlebury College Class of 2019.

Correction: Our Sept. 20 editorial said that the college's student-faculty ratio had increased from 8:1 to 9:1. This number was based on a fact sheet found on the college's admissions webpage. A college spokesman informed The Campus that this is not accurate and the college has no intention of seeing the ratio increase. The ratio remains 8:1 and it has since been corrected on the college website.

Elections in Zimbabwe: A New Era

COURTESY PHOTOS

Munya Munyati '20 (center) and his brothers Chido Munyati (left) and Mudiwa "Choky" Munyati at a protest against the Mugabe government in Harare, Zimbabwe in 2016.

By MUNYA MUNYATI

On the evening of Nov. 14, 2017, my family's group chat went haywire. Many people claimed to have seen military tanks moving into the city and blocking off all exits out of the city. Hours later, reports of explosions and gunshots being heard confirmed the situation: a military coup was underway. The next morning, the Major General Sibusiso Moyo announced on national TV that the military activity was not actually a coup, but instead was a patriotic act that would improve life for all — a not-coup if you will.

Four days later, President Mugabe appeared on national TV for the first time since the not-coup had begun. Despite being on house arrest for almost five days, he announced that he would preside over the ZANU-PF (ruling political party) congress, ending his lengthy speech with the now-iconic phrase, "Iwe neni, tine basa" (We've got unfinished business). Despite this, at 6 p.m. on Nov. 21, Mugabe resigned from office and Emmerson Mnangagwa was appointed interim president until the July 2018 elections.

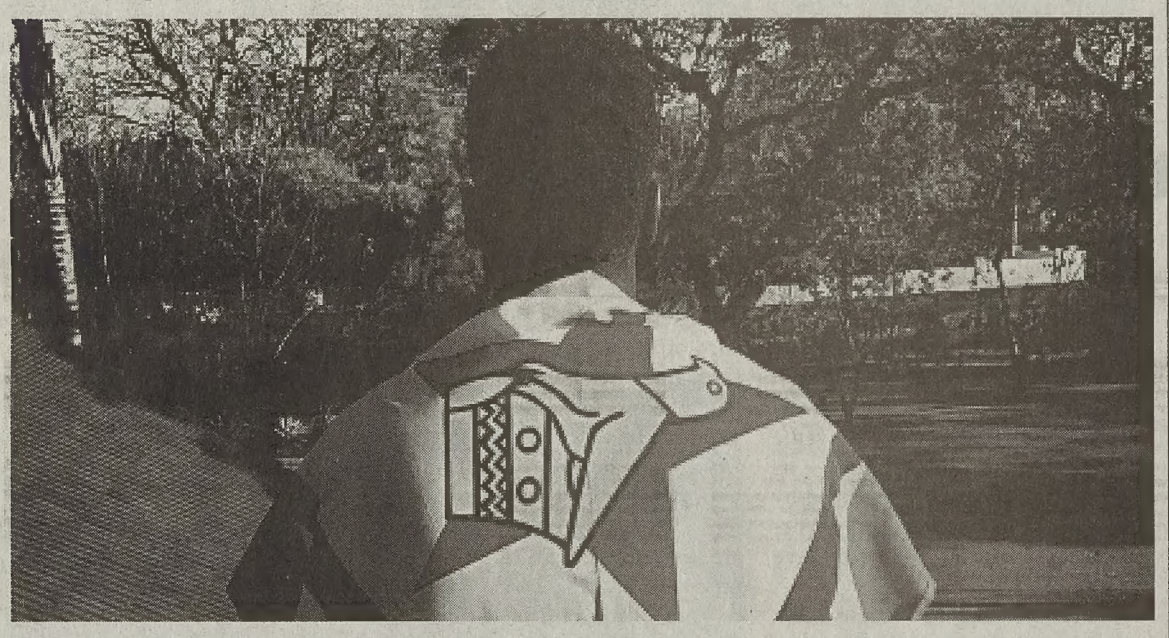
Nobody expected change to come instantly, yet as July trickled along, late-Mugabe era frustrations came back to the forefront as many of the same problems, especially regarding the economy, had not been resolved and were actually getting worse. On July 30, 2018, after eight months of anxious anticipation over the state of our transitioning nation, elections were upon Zimbabwe again.

As a Zimbabwean in the diaspora, I was not eligible to vote and so, like the millions of other Zimbabweans living away from home, I followed closely, intent on seeing what this new democracy would result in. This new era of Zimbabwe also came with a widespread desire to fill the vacant role and this was reflected in the 23 presidential candidates who ran for office. They represented different political parties, many of which were recently formed. Of the 23, the two favorites to win were the ZANU-PF candidate and interim president Emmerson Mnangagwa, and the MDC Alliance's Nelson Chamisa.

The hope for a democratic process was plunged into doubt due to the delay in election. Our excitement surrounding the election rapidly festered as rumors of election rigging and videos of the army shooting at protestors began to surface. Frustration doesn't even cover the feeling of witnessing all of this after being so close to a new, brighter era. It seemed to become apparent that while the snake does rot from the head, the decay had already sufficiently spread and in this case, a new president in the same corrupt party meant nothing but a continuation of the same governmental disappointment.

On Aug. 2, after a lengthy press conference, Emmerson Mnangagwa emerged victorious with 50.8 percent of the vote and would be Zimbabwe's third president in the 38 years since independence. With the win of Mnangagwa and ZANU-PF, we look to the future with optimism of a new era of democracy and justice, hoping that that the ruling party will change for the better of the country given the widespread levels of corruption that previously existed. If there is one thing I can be certain of, it is that we Zimbabweans will find a way.

Munya Munyati is a member of the Middlebury College class of 2020.



Munya Munyati '20 with the flag of Zimbabwe draped over his shoulders.

The Pragmatic Left

Debate and Dialogue

By JOEY LYONS

Three years ago, The Middlebury Campus Editorial Board published "The Coddling of the Middlebury Mind." The editors critiqued what they perceived as Middlebury's "culture of protectiveness." They argued that the college's emphasis on safe spaces and political correctness insulated students, depriving them of opportunities to confront uncomfortable or offensive viewpoints and thereby become better at refuting them with reason and evidence. "The world-at-large is not Middlebury," the editors wrote, "and we fear we are leaving here unprepared for the 'unsafe spaces' that await us."

Less than two years after The Campus published that editorial, the Charles Murray incident took place. The protests, which turned violent and left one faculty member injured, came to epitomize progressives' flawed understanding of freedom of speech as a principle that does not apply to offensive ideas.

In the world beyond Middlebury College, the Supreme Court has repeatedly, clearly and correctly stated that, while we are understandably disturbed by offensive speech, and therefore logically want to silence this speech, it is a key function of the First Amendment to protect hate speech. There are a number of reasons for this, not least of which is the difficulty of deciding who will determine when speech becomes "offensive" and what criteria will be used to make this decision. I, for one, do not want President Trump or Attorney General Sessions deciding what speech they will use the levers of government power to punish because they determine that it is "offensive."

In the recent case of Snyder v. Phelps (2011), the Court, by a vote of 8-1, held that the First Amendment protected the Westboro Baptist Church's admittedly offensive and hateful speech, even though it was delivered in the presence of a funeral for a soldier who died in Iraq. The Court acknowledged the odious and homophobic speech at issue and the pain it must have caused the family to endure that speech while burying their son. Nonetheless, both liberal and conservative justices (only Justice Alito dissented) agreed that, while a majority of people may speak back and refute offensive speech, they cannot prohibit it.

The Murray fiasco kindled a national debate within the left. Some scholars, journalists and prominent Democrats demanded a renewed commitment to the open market of ideas. They asserted that if we allow vigorous debates about policies and ideas, liberalism would win based on facts and reason, not censorship.

Others argued that attacks on political correctness reflected a lack of understanding of the challenges that offensive speech inflicts on marginalized groups. Progressives, like New York Times writer Charles Blow, argued that nothing valuable comes from engaging conservatives in discourse. "The Enlightenment," Blow declared, "must never bow to the Inquisition."

Blow's comments, however, represent a problem with modern American political dialogue. While we often hear about how alternative facts and echo chambers have corroded bipartisan conversation, the left has failed to address some of its own issues. One such issue is our tone. Polls show that Americans particularly dislike the righteous condemnation of the left, and that is one of many factors that have driven the Democratic Party into the wilderness (we now control fewer elected positions in the United States than at any time since the 1920s).

Part of that sentiment arises from the idea that the left, particularly on college campuses, should be empowered to censor ideas that it considers offensive, instead of prevailing through open argument based on facts and reason. "When the loudest voices on the left talk about people on the right as either beyond the pale or dupes of their betters," writes libertarian journalist Katherine Mangu-Ward, "it is with an air of barely concealed smugness." The left's tonal issues have handicapped our ability to talk to — let alone appeal to — voters who may help the Democratic Party win some elections. At the risk of stating the obvious, in a democracy, if you consistently lose elections, the other side dictates policy.

Right-wingers have responded to the left's self-righteousness with increasingly toxic trolling. It is a self-perpetuating cycle of worsening discourse: "the more smugness, the more satisfying it is to poke holes in it; the more toxic the trolling, the greater the sense of moral superiority," Mangu-Ward notes.

If liberals can restore the primacy of debate and dialogue at Middlebury and beyond, they will win many of these debates. More importantly, they will persuade some previously skeptical voters and thereby restore the Democratic Party's political relevance. This process starts with dropping demands for censorship in places where we have the power to do so and realizing that we can learn from people who disagree with us. Equally important, we can win some of these arguments as opposed to simply stopping them from happening in the first place.

Joey Lyons is a member of the Middlebury College Class of 2021.

ALEXIS CLAY

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'The Foreigner's Home' Explores Morrison's Vision of Otherness

By YVETTE SHI
Arts & Academics Editor

COURTESY PHOTO
From left: Edwidge Danticat, Geoff Pingree, Toni Morrison and Rian Brown.

Filmmakers Rian Brown and Geoff Pingree recalled a screening in Miami, after which a man in his seventies came up to tell them that he wished he had seen the film when he was 22 years old, and that it would have changed his life. "He went on and on," Pingree said. "And that was really gratifying when someone says that."

The potentially life-changing film is "The Foreigner's Home," directed by Brown and Pingree, a documentary that delves deep into Toni Morrison's ideas and works through the eponymous 2006 exhibition she guest-curated at the Louvre. The two filmmakers' gratification from making the film and bringing it to different places was clearly visible and transmittable during its screening last Thursday at the annual Clifford Symposium.

"The film is a call to action — to all of us, but with a special nod to the role of the artist, as a defender of our civilization and of our humanity," Brown said.

COURTESY PHOTO
The poster of the documentary features director Rian Brown's animation design.

In that sense, the film shares not only the title but also the aspirations and critical reflections of the exhibition in Paris. According to Brown, in 2006, Morrison brought in writers, artists, musicians and filmmakers from around the world "to speak to and interact with the dead artists housed in the Louvre," centering on the conceptual construction of the foreigner and otherness.

Morrison's son, Ford Morrison, filmed the exhibition. Years later, through mutual friend and colleague Jonathan Demme, Brown and Pingree, both faculty members at Oberlin College, were asked to look at Ford Morrison's footage. It was firmly agreed from the start that Toni Morrison would not be in the film and that the film should be about her visions instead of her life.

The two spent three years navigating the extensive materials and bringing them to life. Pingree said that while Morrison is "riveting" in the way she talks and remains so in film, the short version consisting of only the exhibit's footage was not satisfactory for him and Brown. Realizing that Morrison's reappearance in the film would be indispensable, they wrote a letter to her, explaining the importance of having her on camera almost 10 years after her exhibit in Paris.

"It was at the time when Syria had exploded into war, and suddenly this massive movement of displaced people moved to the front," Pingree said. "We saw this happening all around and thought, well, what the film really needs is for her to address now these questions 10 years later."

Morrison agreed, and that led to the heartfelt conversations between Morrison and writer Edwidge Danticat that make up a central element of the film. We see Danticat greeting Morrison at her home and interviewing her about the 2006 exhibit, which they were both part of, as well as the pressing issues today. Throughout their dialogue, the film introduces viewers to pieces of the exhibition, including slam poets' and rappers' performances in front of large paintings and multiple screens installed in the gallery showing a modern dance piece.

One painting that features in the film many times is "The Raft of the Medusa" (1819), an oil painting by French painter Théodore Géricault. Its large scale highlights the strong emotional effect of the moment depicted — people struggling to survive after a shipwreck — and the film shows the details of the devastated people by occasionally zooming in and out on it.

Juxtaposed with the painting is Morrison's voice. Be it her past interview with a French radio station or her Nobel Prize in Literature acceptance speech, her indeed captivating way of talking brings together different archival footages, ranging from groundbreaking artists' performances from different times to more recent scenes of racial violence and inequality.

"The idea was to create the sense that Toni Morrison's voice speaking and the import of her message is transcending time, space and media, so we are kind of soaring through the history and the world now," Pingree said.

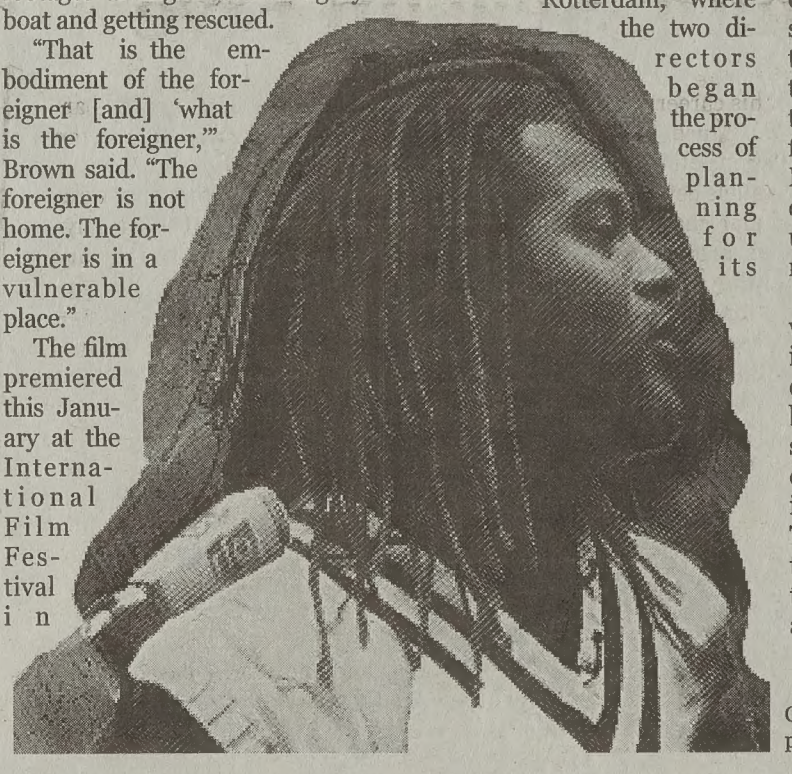
Brown's animation, which both the filmmakers and audiences agreed is beautiful and moving, is another crucial element in combining Morrison's ideas with imagery. From the very beginning, a boat packed with people in the distance moves closer to the audience against the deep navy backdrop of night sky and sea. The boat as a motif resonates with the "Medusa" painting as well as the migration crisis that has led millions of people to cross an ocean in search of a new home.

Throughout the film, the animation sequence reappears, at times in a montage with actual footages of migrants arriving by boat and getting rescued.

"That is the embodiment of the foreigner [and] 'what is the foreigner,'" Brown said. "The foreigner is not home. The foreigner is in a vulnerable place."

The film premiered this January at the International Film Festival in Rotterdam, where the two directors began the process of planning for its distribution. Brown described some of the "hard conversations" they had to have with distributors, as not all of them were able to help fulfill the mission of the film, which is to be educational. Eventually, they signed The Video Project, which will first distribute the film to libraries, community centers and universities.

"Our primary purpose [that] was very clear and unequivocal is for it to go to schools, not just colleges like Oberlin or Middlebury, which is a pretty privileged set of people," Pingree said. "Anyone who asks for it, we will take it to them and let them use it. ... This is just the obviously correct thing to do with this film, for it to be something that people talk about."



COURTESY PHOTO
One of the rappers performing slam poetry at the Louvre.

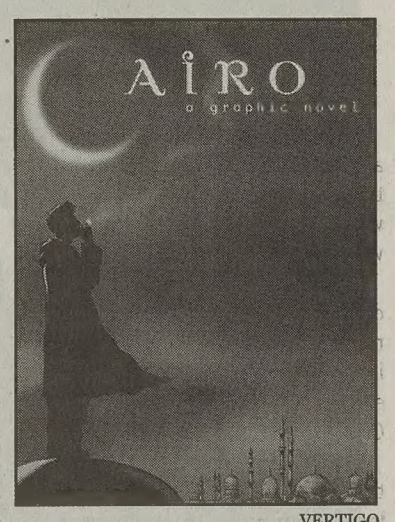
The Librarian Is In

By KATRINA SPENCER
Senior Columnist

Literatures & Cultures Librarian Katrina Spencer is liaison to the Anderson Freeman Center, the Arabic Department, the Comparative Literature Program, the Gender, Sexuality & Feminist Studies (GSFS) Program, the Language Schools, the Linguistics Program, and the Department of Spanish and Portuguese.

'Cairo' by G. Willow Wilson, 2007

160 pages
Call Number: Browsing Graphic — Davis Family PN6727.W53 C35 2007



VERTIGO

I didn't really like this work. What I liked most was the author's story. G. Willow Wilson, better known for writing Ms. Marvel (Browsing Graphic — Davis Family Library PN6728.M766 W55 2014 v.1), left the United States and converted to Islam while heading to Egypt. I'm gonna go ahead and say that's a pretty rare occurrence. So that drew me in. One of my librarian buddies told me that he was involved in having this author guest-speak at his university, so I was curious to find out more about a white American woman who had created a brown, Muslim superheroine. Maybe I should have started with that work.

In a nutshell, this graphic novel follows a host of characters as they make their way through a mystical Cairo: A drug smuggler, a journalist, an Israeli soldier, a jinn (genie) and some sort of criminal underlord are all interested in controlling the fate of the magical powers contained in a shisha pipe. The storyline is weak and does little to get the reader invested in the struggle. The work tries to blend religious wisdom from the Koran into a fantastic tale of violence, adventure and pyramids. Ultimately, I don't think the work is very successful in creating characters that readers care about or in making readers emotionally engaged in their future. What it does do, however, is paint Cairo as a land of both yesterday and today. You see camels alongside guns. You graze past loaded comments referencing political tensions between Middle Eastern Arabs and Israelis. You encounter references to a holy text and a modern journalist's struggle to access relevance in his work. With so many competing agendas, it is no wonder that the work comes off as a bit incoherent and distracted from its own trajectory.

I'd recommend this work to people who like James Bond films and/or Indiana Jones, as they will be transported to a new land with topical suggestions of cursory foreignness without having to access much depth. For a similar work, see "Habibi" (Browsing Graphic — Davis Family Library PN6727.T48 H33 2011) by Craig Thompson or the oeuvre that is Hergé's "Tintin." At some point, both attempt to capture the essence of the Middle East and other lands filtered through the eyes of a Westerner. While Wilson likely does the most expansive job, underscoring points of otherness for a Western audience is frequently the Western writer's goal, one that may create more distance, exoticism and tropes of orientalism.

Performing Arts Spotlight: Grammy-Winning Vocal Group Chanticleer to Perform at Mead Chapel Sept. 29

Known the world over for "precise, pure, and deeply felt singing" (The New York Times), the multiple Grammy Award-winning vocal ensemble Chanticleer makes its Middlebury debut on Saturday, Sept. 29 at Mead Memorial Chapel. Chanticleer is known around the world as "an orchestra of voices" for the seamless blend of its 12 male voices ranging from countertenor to bass and its original interpretations of vocal literature, from Renaissance to jazz and from gospel to venturesome new music.

The concert will feature a special program called "Then and There, Here and Now" that will span musical history in honor of the group's 40th-anniversary season. This panoramic look back at Chanticleer's favorite composers and repertoires will include selections by Giovanni da Palestrina, William Bird, Richard Strauss, George Gershwin, Duke Ellington, and many more. Eleven of the works to be performed were written or arranged specifically for Chanticleer.

Called "the world's reigning male chorus" by the New Yorker, and praised by the San Francisco Chronicle for "tonal luxuriance and crisply etched clarity," Chanticleer celebrates its 40th anniversary in 2018. The group has sold well over a million albums and won two Grammy awards. The popular "A Chanticleer Christmas" is broadcast annually on over 300 affiliated public radio stations nationwide.

Chanticleer was founded in San Francisco in 1978 by tenor Louis A. Botto, who sang in the ensemble until 1989 and served as Artistic Director until his death in 1997. Chanticleer first became known for its interpretations of Renaissance music, and was later a pioneer in the revival of the South American baroque, recording several award-winning titles in that repertoire. Chanticleer was named Ensemble of the Year by Musical America in 2008 and inducted in the American Classical Music Hall of Fame the same year. William Fred Scott was named music director in 2014.

A native of Georgia, Scott is the former assistant conductor to Robert Shaw at the Atlanta Symphony, former artistic director of the Atlanta Opera, an organist, and a choir director.

Among Chanticleer's many honors are major grants from the Ann and Gordon Getty Foundation, The William & Flora Hewlett Foundation, The Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation, and The Bob Ross Foundation. Chanticleer's long-standing commitment to commissioning and performing new works was honored in 2008 by the inaugural Dale Warland/Chorus America Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming.

Chanticleer's education programs engage over 5,000 young people annually. For these efforts, the group was recognized with the 2010 Chorus America Education Outreach Award.

The group was named for the clear-singing rooster in Geoffrey Chaucer's Canterbury Tales.

This concert is part of the Middlebury Performing Arts Series' Nelson Series.

COURTESY PHOTO

DON'T MISS THIS

"Life in Groups: The Neurochemistry of Sociality"

Dr. Annaliese Beery is in the psychology and biology departments and the neuroscience program at Smith College, where she studies the neuroendocrinology of social behavior using voles. Lunch will be available at 12:15pm.

Friday 9/28, 12:30–1:25 p.m., McCardell Bicentennial Hall 220

Voice of the Violin: Beginnings and Now

Grammy-nominated Peter Sheppard Skærved is the dedicatee of over 400 works by composers ranging from Hans Werner Henze and George Rochberg to the young composers with whom he collaborates. This salon-style concert sets the music of our time in counterpoint with the rich repertoire for violin from the 17th century.

Friday 9/28, 8–10 p.m., Robison Concert Hall, MCA; Saturday 9/29, 3–6 p.m., Dana Auditorium at Sunder-

BPM (Beats Per Minute)

In Paris in the early 1990s, a group of activists goes to battle for those stricken with HIV/AIDS, taking on sluggish government agencies and major pharmaceutical companies in bold, invasive actions. Sponsored by the Department of French. A Hirschfield International Film Series event.

Saturday 9/29, 3 and 6 p.m., Dana Auditorium, free.

Approaching Difference in Toni Morrison's 'Recitatif'

By MONIQUE SANTOSO
Staff Writer

"Why should we want to know a stranger when it is easier to estrange another? Why should we want to close the distance when we can close the gate?"

Poignant and pertinent in today's climate, such are the questions Toni Morrison poses in her latest work "The Origin of Others," on which Middlebury's 2018 Clifford Symposium is centered.

Beginning Thursday, Sept. 20, the Symposium engaged the college community in conversations about, as Morrison writes, "the human project — which is to remain human and to block the dehumanization and estrangement of others." Among the many thought-provoking discussions on race and the nature of American racism was an arts performance of an adaptation of Toni Morrison's 1983 short story "Recitatif."

PELE VONCUJOVI/THE MIDDLEBURY CAMPUS
The shirts in different colors, though not explicitly, were representations of different races.

The play discusses the story of two girls who become friends despite their different backgrounds. The work featured script adaptation and direction by Michole Biancosino '98, choreography by Christal Brown and original music score by Matthew Evan Taylor.

In her book "The Origin of Others," Morrison discusses how "writing non-colorist literature about black people is a task that is both liberating and hard." It was her attempt to "de-fang cheap racism, annihilate and discredit the routine, easy and available color fetish, which is reminiscent of slavery itself."

As the lights in the Mahaney Center for the Arts Dance Theatre dimmed, bodies of dancers fluidly moved on stage, each not knowing what race they stood for until the narrator, Starr Kirkland, pointed them out one after another.

At one point, the girls ran for shirts that Kirkland held. Blue shirts represented one race while red, another; nonetheless, it was never fully articulated which color signified what race. Perhaps this was because Morrison intended to "eliminate color altogether, using social class as the marker." The rapidness of the motion, along with its randomness and lack of choice, portrayed to the audience how privileges, namely race, class and belonging, are merely the luck of the draw, and one does not have any power over the background one comes from.

Over the course of 40 minutes, the audience was taken to St. Bonny's orphanage, where we met two girls, Twyla and Roberta. The scene was particularly striking, as it elaborated on the different reasons that the two ended up there, thus shedding a light on the social classes to which Morrison alluded. However, despite their racial and social differences, abandonment brought the two children together. Twyla mentioned that her mother "danced all night," while Roberta discussed her mother's sickness.

Throughout the play, their respective races were never mentioned. We learned only that the two girls came from different backgrounds. When they were placed together in a room, Twyla resisted by stating, "Mother won't like you putting me in here," which shows the important role families have in reinforcing stereotypes and how stereotypes of difference are perpetuated in the U.S. from the smallest circles, our parents.

As the show progressed with a dialogue between the two girls about their mothers, the audience realizes that Twyla has difficulty coming to terms with and telling others about her mother's occupation of "danc[ing] all night."

After interviewing some of the performers and audience members about what "dancing all night" meant for Twyla's background and identity, the answers generally pointed to her working as a prostitute.

Martin Troška '21, a member of the Dance Company of Middlebury, said that the replies evoked the "stereotypes of people and what they were exposed to depending on the environment they grew up in."

PELE VONCUJOVI/THE MIDDLEBURY CAMPUS
The performance is a creative adaptation of Toni Morrison's eponymous short story.

Over time, the audience was introduced to Maggie, a girl who is mute and lacks the usual cues that let one know if a person is culturally "black" or "white." Thus, the two girls impose a different racial marker on her, based on their feelings about her as a victim.

"The phantom of Maggie that constantly reappeared was particularly strong, as it symbolized how some individuals, due to their disabilities, can escape the norms and labels that society placed upon them," said Masha Makutonina '21.

The play involved a progressive timeline of Twyla and Roberta. Yet what stood out is that despite their maturing, the scenes played out the same way they did when they first met, which underscored how individuals are affected by the events of the past.

Morrison included many aspects of "differences" in the play, including race, disability and socioeconomic background, which everyone in the audience as well as the performers could identify with, despite the show not mentioning them explicitly. The author believes, however, that "most readers insist on searching for what I have refused them."

Reel Critic: 'BoJack Horseman' Season Five

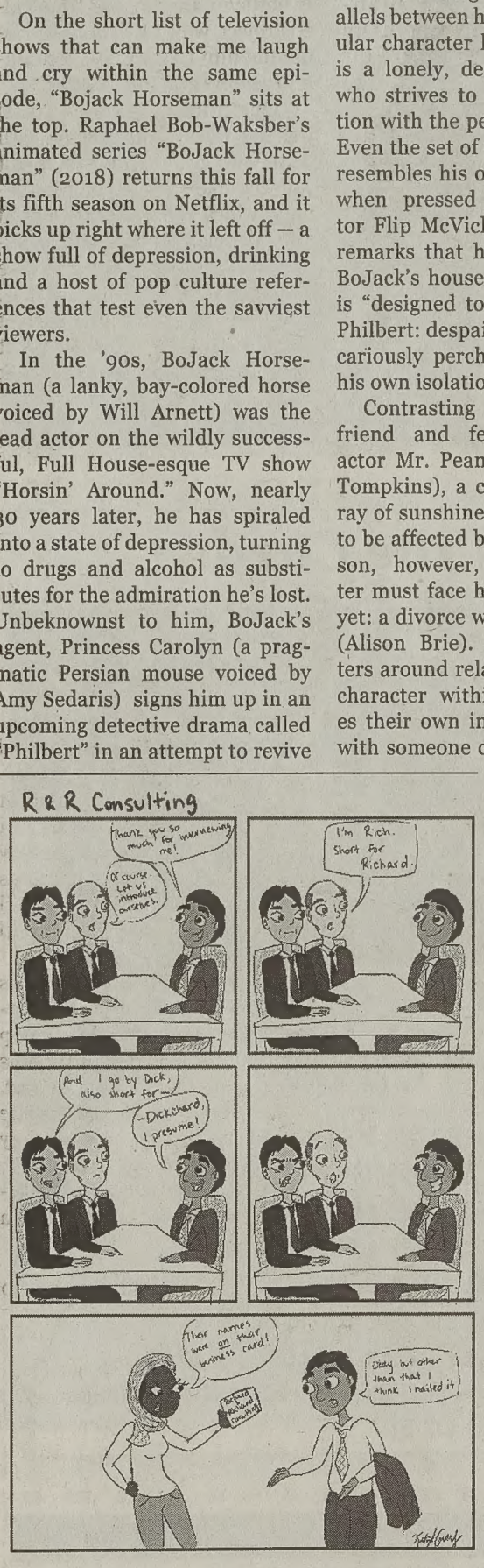
By OWEN MASON-HILL
Contributing Writer

On the short list of television shows that can make me laugh and cry within the same episode, "Bojack Horseman" sits at the top. Raphael Bob-Waksber's animated series "BoJack Horseman" (2018) returns this fall for its fifth season on Netflix, and it picks up right where it left off — a show full of depression, drinking and a host of pop culture references that test even the savviest viewers.

In the '90s, BoJack Horseman (a lanky, bay-colored horse voiced by Will Arnett) was the lead actor on the wildly successful, Full House-esque TV show "Horsin' Around." Now, nearly 30 years later, he has spiraled into a state of depression, turning to drugs and alcohol as substitutes for the admiration he's lost. Unbeknownst to him, BoJack's agent, Princess Carolyn (a pragmatic Persian mouse voiced by Amy Sedaris) signs him up in an upcoming detective drama called "Philbert" in an attempt to revive his career.

Much to his chagrin, BoJack finds an ever-growing list of parallels between himself and the titular character he plays: Philbert is a lonely, depressed alcoholic who strives to find any connection with the people around him. Even the set of the show strongly resembles his own home, though when pressed about it, director Flip McVicker (Remi Malek) remarks that he has never seen BoJack's house, and that the set is "designed to reflect Detective Philbert: despair, loneliness, precariously perched on the hill of his own isolation."

Contrasting BoJack is his friend and fellow "Hollywoo" actor Mr. Peanutbutter (Paul F. Tompkins), a constantly smiling ray of sunshine who never seems to be affected by much. This season, however, Mr. Peanutbutter must face his toughest battle yet: a divorce with Diane Nguyen (Alison Brie). The season centers around relationships — each character within the show faces their own individual problem with someone close to them. Mr. Peanutbutter deals with the end of his short-lived marriage, BoJack deals with a rocky relationship with his "Philbert" co-star Gina Cazador (Stephanie Beatriz), Todd Chavez (Aaron Paul) grapples with both his newly discovered asexual identity and his first asexual relationship with Yolanda (Natalie Morales), and Princess Carolyn struggles to adopt the baby she so desperately desires. The show, however, is not limited in its scope. Not only does it dive deeply into the lives of its characters, but it greatly parallels the real world and the problems in it.

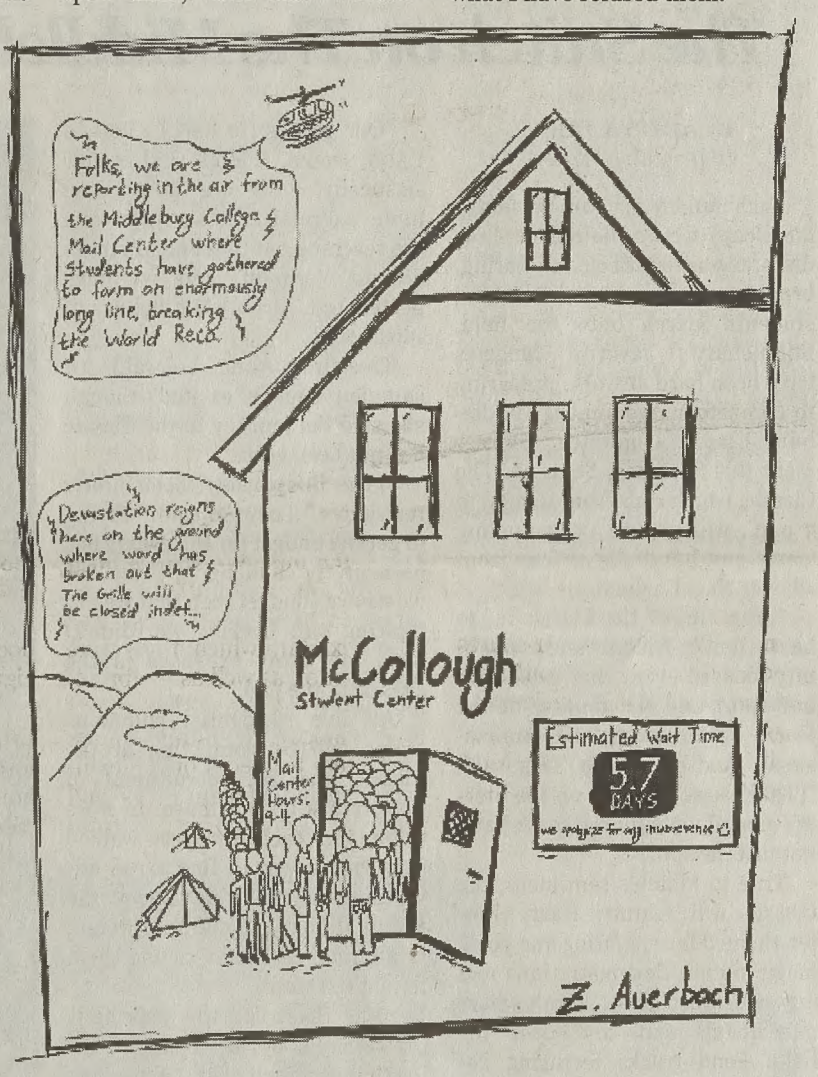

R & R Consulting
Thank you so much for interviewing me!
Of course. Let us introduce ourselves.
I'm Rich. Short for Richard.
And I go by Dick, also short for—
—Dickchard, I presume!
Their names were on their business card!
Okay but other than that I think I nailed it

KAITLYND COLLINS

"BoJack Horseman" refutes the claim that it is anything less than extraordinary by tackling some of the biggest problems facing today's society with a refreshing perspective. In a show centered around an animated horse actor, enveloped in a world containing a mixture of real people and talking animals, "BoJack Horseman" remains surprisingly grounded. It focuses its many diverse plots on reality, creating a contradiction between the fantastical images it presents and the reality-based narratives it tells, allowing the show's creators to make bold statements under the guise of simple animated comedy.

As a show about the entertainment industry, "BoJack Horseman" offers its voice on the #MeToo discussion. Throughout the filming of "Philbert," BoJack and Gina struggle with the gratuitous objectification of women in the show and battle to find a middle ground between character-driven vulnerability and superfluous nudity. In one of the season's final episodes, on a particularly rough bender where BoJack dissociates between the actions of the character he portrays and those of himself, he harms Gina, creating a viral workplace harassment video that sends "Hollywoo" into a crazed panic. BoJack is forced to reconcile with the damage he's done while Gina tries to work past the incident, refusing to be defined by the actions of her co-star.

While season four spends much of its on-screen time focusing on the steep descent and tortured relationships of BoJack's family, season five turns its spotlight onto a broader spectrum of ideas and topics instead. It even mocks the surge of new start-up companies by creating one of its own, "WhatTimeIsItNow.com," a company that does nothing but tell its visitors the time. This seemingly simple humor sets "BoJack Horseman" apart from its peers. On the surface, it presents itself as a show about everything and nothing, that is to say a show that relies on its hilarious, and often ridiculous, animation to keep its viewers' attention. However, its audience is heavily rewarded for its viewership, with each new episode compounding its past emotional appeal, creating a deeper, richer experience. As the story grows and the complex web of relationships expands, the characters find themselves in increasingly treacherous situations. With each emotional blow, the audience finds itself welling up alongside the characters, wishing that it all could have happened differently. It is in times like this, with the audience standing alongside the characters in a state of vulnerability, that the show reveals its true colors. The show allows itself to be vulnerable and open to the audience. It is in times like this that "BoJack Horseman" becomes an astonishingly real portrayal of the human experience.


Folks, we are reporting in the air from the Middlebury College Mail Center where students have gathered to form an enormously long line, breaking the World Record.
Devastation reigns there on the ground where word has broken out that The Grille will be closed indef...
McCollough
Student Center
Mail Center Hours: 9-4
Estimated Wait Time
57 DAYS
we apologize for any inconvenience
Z. Auerbach

ZACH AUERBACH

In its essence, "BoJack Horseman" is an incredibly intelligent show about the entertainment industry, touching on all aspects of it, from the difficulties associated with being in the public eye, to staying up to date with an ever-evolving millennial audience, to the growing issues surrounding sexual misconduct. With a deeply introspective and depressed character at its core, "BoJack Horseman" is one of the most cleverly written shows on television and remains one of the truly profound works of art in the modern streaming era. It cuts right through the commotion and strikes the hearts of its audience with direct, poignant moments of vulnerability and naked humanity. The show's latest season builds on its past episodes to create a truly remarkable case study on the essence of the human experience.

NETFLIX

Cross Country Continues to Stride Through Their 2018-19 Season

BENJY RENTON/THE MIDDLEBURY CAMPUS

Matt D'Aquila '21 and Cassie Kearney '22 race at the Aldrich Invitational on Sept. 15.

By JORDAN HOWELL
Senior Writer

The men's and women's cross country teams continue to excel three weeks into the fall season. On Saturday, Sept. 23, the teams competed in the Purple Valley Classic. For the first time this season, neither of the teams placed first, but they raced well against tough competition.

Harrison Knowlton '19 was well aware of the potential challenges posed by the meet before the weekend. "I think the team is well prepared for Purple Valley," Knowlton said beforehand. "It should be a faster course with better competition and it's our first time putting on spikes to race. It'll be a good test for us against most of our conference and regional competition."

Ultimately, the men captured third place with 103 points, falling behind RPI and Williams. The Panthers' top three runners were Matt D'Aquila '21, Henry Fleming '20 and Knowlton. D'Aquila came in 11th place with a time of 26:19.2. Fleming came in 13th with a time of 26:26.5, and Knowlton earned 18th place, finishing with a time of 26:32.6. The other runners in the top seven for Middlebury were Theo Henderson '19, Miles Meijer '19, Jon Perlman '19 and Andrew Michelson '19.

The women's team came in fourth place with 129 points, finishing behind MIT, Williams and Tufts. The Panthers' top three runners were Rory Kelly '19 in fifth place, Cassie Kearney '22 in 12th and Claire Gomba '19 in 27th. Their times were 23:01.2, 23:18.4 and 23:46.8, respectively. Rounding out the rest of the team's top runners were Katie Glew '21, Julia Jaschke '20, Tate Serletti '20 and Ellis Glickman '22.

"Our team performance was really strong. Coach Wilkerson has designed our training with a view to the long term, so our best results will come later in the year," said Fleming. "Despite this, everyone on the team had a really solid day and we ended up beating some top-ranked national teams. Overall it was a lot of fun, a lot of high fives, a lot of good energy, and a lot of high fives."

On Saturday, Sept. 29, the men and women will be competing in two meets: the Paul Short Invitational and the Vermont State Meet. Both the meets are away from campus.

In terms of the preparation and mindset going into these meets, "We're still gonna be firing on all cylinders training wise," Fleming said. "We view these meets as a chance to run against some of the nation's best teams across all three divisions, so we're going in ready to take on anyone."

The Snitch on The Middlebury Classic Quidditch Tournament

By ADITYA JAIN
Contributing Writer

Each Sunday at noon, the familiar, sleepy view of Battell Beach is disrupted as tens of cloak-wearing, broom-carrying, Snitch-catching students march onto the field. Middlebury's favorite Muggles have been hard at work, preparing to compete at the annual Middlebury Classic Quidditch Tournament this Saturday, Sept. 29. The Classic, which runs from 10 a.m. to 5 p.m., will feature 13 competing teams and hundreds of fans from all over New England.

"[The aim of the Classic is] to have a family-friendly and community-focused event that celebrates our sport and the fantasy of the Harry Potter series," tri-commissioner Andrew Plotch '18.5 said. "[The Classic] focuses on the literary components [of the series] and not just the sport."

True to Plotch's sentiment, the Classic will feature Harry Potter-themed face painting and yoga, magic potion demonstrations and a green screen photo booth where participants can "fly" over the field. Food trucks featuring beloved Muggle foods, including the likes of Skinny Pancake and Lu-Lu Ice Cream, will be open during the competition.

According to Plotch the Middlebury Quidditch team has been working hard to prepare for the festival since March.

"Our goal is [to have] 1,200 to 1,500 people," Plotch said enthusiastically. "We are advertising more aggressively this year. We are reaching out to school districts around Vermont, and we have posters out...[from] Middlebury to Burlington."

Treasurer Anne Loewald '21 sounded equally excited, though she said the journey to the Classic has not been easy.

"[The budget has] been pretty restrictive," Loewald said. "Trying to get the budget for the events has been pretty challenging [because] we have a [budget] cap that we are figuring out. Luckily, we [didn't] have too many expenses in the Classic in the end."

All five residential commons teams will be competing at the Classic and the recruitment of players has been intense. In Ross Commons, each first-year walked into their room to find a red advertisement featuring Rocky the Rhino riding a Quidditch broom, in addition to emails asking them to join the team.

Anne Staab '21 was especially passionate about newcomers joining the Quidditch teams. According to Staab, the Quidditch community is like "a home away from home" and all students are welcome.

Be sure to join the magic and cheer for the Middlebury teams on Saturday at the Classic.

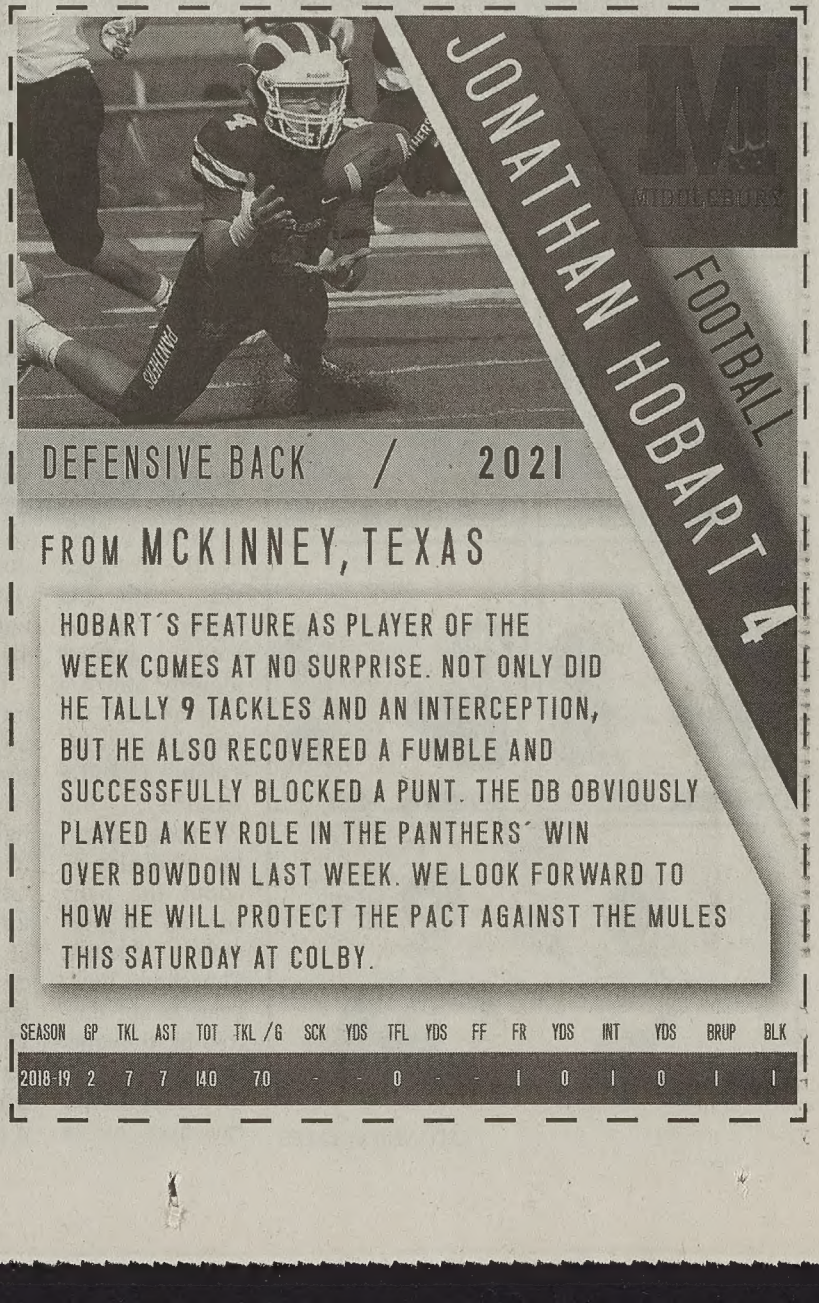
BENJY RENTON/THE MIDDLEBURY CAMPUS

Panther Volleyball Nets Pair of Wins

BENJY RENTON/THE MIDDLEBURY CAMPUS

Sarah Staver '19 passes the ball as the women's volleyball team covers her during their victorious match against Trinity on Sept. 15. The Panthers won both of their matches this past weekend.

In the Cards


JONATHAN HOBART 4
FOOTBALL
DEFENSIVE BACK / 2021
FROM MCKINNEY, TEXAS
HOBART´S FEATURE AS PLAYER OF THE WEEK COMES AT NO SURPRISE. NOT ONLY DID HE TALLY 9 TACKLES AND AN INTERCEPTION, BUT HE ALSO RECOVERED A FUMBLE AND SUCCESSFULLY BLOCKED A PUNT. THE DB OBVIOUSLY PLAYED A KEY ROLE IN THE PANTHERS´ WIN OVER BOWDOIN LAST WEEK. WE LOOK FORWARD TO HOW HE WILL PROTECT THE PACT AGAINST THE MULES THIS SATURDAY AT COLBY.
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Women's Golf Aims High and Long

By EMILY BIAN
Senior Writer

Following their solid pace last weekend, the Middlebury women's golf team continued its momentum and placed fifth out of 11 teams at the Mount Holyoke Invitational, hosted by the Orchards Golf Club in South Hadley, Mass. The Panthers teed a solid 322 on Saturday and 319 on Sunday to finish with an overall score of 641. Amherst (619) took home the top two spots, bringing a close to another long weekend.

A consistent player, Blake Yaccino '20, was Middlebury's top finisher, taking four strokes off her day one score to finish in fourth place with a 150 (77-73). At the St. Lawrence Invitational two weeks ago, Yaccino also carded a 150, proving that she is a formidable opponent and a catalyst for the Panthers.

Head Coach Bill Mandigo took note of Yaccino's high-performing consistency, describing the hard work and dedication that Yaccino and the whole team put forth daily. By setting high goals and expectations for the team, Mandigo believes that the Panthers will continue doing well and improve throughout the season.

"I expect this team to work hard to improve on a daily basis," Mandigo said. "I hope they will continue to support one another and push each other to get better."

The team has also been incorporating new strategies into their daily regime, in which little things like mental toughness are already creating results.

"We talk about 'the next'...letting the last shot go, good or bad, and concentrating on what is in front of them," Mandigo said. "We also talk about controlling what can be controlled."

Following Yaccino, in fifth place, was Chloe Levins '20 with a 152 (75-77), another reliable scorer for the team. Helen Dailey '19 was next for Middlebury with a 169 (88-81), followed by Maddy Cordeiro '22 who shot a 172 (82-90). Anna Zumwinkle '20 wrapped up the scorers with a total of 187 (99-88). Also competing was Erika Nakagawa '21, who carded a 186 (97-89).

This weekend, the Panthers will travel to the Williams Fall Invite on Sept. 29-30, where they will face new opponents with hopes of coming out on top.

Men's Golf Improves Every Round

By MIGUEL ESPINOSA
Sports Editor

The men's golf team travelled south down Route 7 last weekend for the Williams Fall Invitational, hosted by NESCAC rival, Williams College.

The tournament took place at the scenic Taconic Golf Club, a par-71 course located adjacent to Williams' campus. With the temperature hovering around the low sixties, the weather was ideal for a late September match.

A narrative was also in play for the Panthers. The Ephs had won our very own Duke Nelson Invitational at the Ralph Myhre Golf Course the weekend before, so the team was poised to exact revenge. Perhaps the Panthers would make a comeback similar to Tiger Woods' that weekend, who earned his first PGA Tour Victory in five years.

Middlebury, unfortunately, would finish seventh out of the 20 teams that competed. Williams would continue its hot streak, placing first in its own tournament. Following Williams were Husson University and Trinity College, who fell second and third, respectively.

Williams scored 588 over the course of two rounds, which was 20 over par. Husson was 37 shots behind, scoring a total of 605, while Trinity was two points back and hit 607. Middlebury, a combined 50 shots over par for the weekend, landed a total of 618.

After the first round on Saturday, the Panthers shot 313 and were positioned ninth. Their score improved on Sunday, when they hit 305 and managed to finish seventh overall. The trend for the men's golf team this year has been improvement from the first to second round; in the Ralph Myhre Tournament last weekend, its score decreased on the second day.

Leading the Panthers' efforts were captain Reid Buzby '19 and David Packer '20. At 153, both men tied for 16th place with regards to individual scores.

"I felt that my ability to keep the ball in play off the tee, allowing me to try to hit my second shot close to the pin, was the strongest part of my game," said Packer. "Rarely did I find myself having to punch out from behind a tree."

Phin Choukas '22 tied for 32nd at 156, and Jordan Bessalel '21, just a shot behind Choukas, was tied for 37th at 157. Chris Thompson '22, was tied for 65th at 163.

The Williams team had three golfers place individually in the top ten, which unsurprisingly explained their success. Their best player, Sam Goldenring, was two shots below par at 140, and finished first individually.

The Panthers will expect more opportunities to compete against the Ephs on Sept. 29 and 30, when they travel to Middlefield, Connecticut for the NESCAC Championship Qualifier.

Photos of the Week

MIDDLEBURY FIELD HOCKEY UNITES IN THE FLIGHT

BENJY RENTON/THE MIDDLEBURY CAMPUS

BENJY RENTON/THE MIDDLEBURY CAMPUS

At the team's game against Babson on Sunday, Sept. 23, the field hockey team wore orange ribbons in support of the fight against leukemia, Multiple Sclerosis, PTSD, sexual violence, diabetes, brain cancer, Lyme disease, Alzheimer's, ADD, ADHD and breast cancer. With two of the team's youngest supporters battling leukemia in attendance, the Unite in the Flight Awareness Game paralleled the team's motto this year: "Take Flight."

Men's Soccer Ends Week 2-1

BEATS HAMILTON DURING DOUBLE OVERTIME

BENJY RENTON/THE MIDDLEBURY CAMPUS

Fazl Shaikh '20 protects the ball against the Bowdoin Polar Bears.

By ERIK ARVIDSSON
Staff Writer

The Panthers just wrapped up a successful yet brutal week, both at home and on the road. Last Tuesday, Sept. 18 the men's soccer team traveled over four hours to Newburgh, NY for an out-of-conference matchup with Mt. Saint Mary College. Middlebury had a hot start with Raffi Barsamian '21 scoring his first career goal in style. Barsamian hit a spectacular 40-yard shot in the ninth minute after an assist from Drew Goulart '20. Ben Potter '20 scored back-to-back goals in the 12th and 40th minutes. Fazl Shaikh '20 rounded out the half by finding the net in the 44th minute. The Panthers cruised through the second half and Matthew Hyer '21 recorded yet another shutout. After the game, the boys hopped right back on the bus, returning to Midd at 2 a.m. the following morning.

Only three days later, the 2-3 Bowdoin Polar Bears rolled into Middlebury looking to inch back to .500 on the season. Bowdoin took the early lead, as Drake Byrd scored in the 11th minute. The Panthers spent the remaining 80 minutes trying to equalize, but fell short.

"Just look at the number of shots we had to theirs. [Middlebury 12 vs. Bowdoin 5]," said Kye Moffat '19. "We had the better of the chances. They scored on a nice free kick and we just weren't able to get it back."

After the match, the Panthers made their way to New York again for an away game against Hamilton.

The match against Hamilton started slowly. At halftime the scoreline remained at 0-0. Four minutes into the second half, Hamilton's Jefri Schmidt scored after an assist from Jeff Plump on a free kick. The following 34 minutes remained scoreless, and it looked as if the Panthers were heading for a devastating weekend of back-to-back 1-0 losses. However, the Panthers proved their resiliency once again as Barsamian assisted and Henry Wilhelm '20 shot an equalizing goal in the 84th minute.

At 90 minutes, the game remained tied at 1-1 and the match went into overtime. The first OT went by scoreless. With time running out, Middlebury was able to convert one of their 22 shots into a goal. Shaikh assisted Davis Oudet '20, who scored his first career goal for Middlebury during the most critical seconds, with only 1:37 remaining on the clock. The Panthers locked down on defense for the remaining minute and a half to get the win.

"The two goals against Hamilton came because the entire team was fighting for the man next to him," Hyer said about the win from behind. "Henry and Davis both came off the bench and put their bodies on the line to get the ball in the back of the net. The message for the game was essentially to grind until you can't anymore, then trust the guys who come on after you. In the end, it worked."

The Panthers have a more relaxing week ahead of them without a midweek game. On Saturday, Sept. 29 the team will head to Colby before wrapping up the weekend against the University of Maine at Farmington. Hyer said the Panthers have been looking forward to Saturday's matchup for some time now.

"Colby beat us last year so we've had their name marked on the calendar for a long time," Hyer said. "Like every NESCAC game, getting three points is essential and if we bring the fight we had at Hamilton, I think we can beat anybody."

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The Weather App Was Right: Field Hockey Heating Up

BENJY RENTON/THE MIDDLEBURY CAMPUS

Julia Richards '20 (left) and Kelly Coyle '20 track down the ball against Bowdoin during the game on Sept. 22.

By CAROLINE BARTLETT
Senior Writer

The temperatures may be cooling off, but the Panthers are heating up. A huge weekend saw Bowdoin and Babson fall to our team, the top-ranked in the nation, with scores of 4-2 and 2-1 respectively.

Anticipation was high going into Saturday's game against decades-long rival Bowdoin, but Middlebury remained collected, not allowing a single shot for the first 35 minutes. Offensively, nine of Middlebury's 14 shots were on goal, compared to three of Bowdoin's nine attempts. The first goal of the match came early, when sophomore Danielle Brown found the back of the net after a penalty corner, assisted by Kelly Coyle '20. Three minutes later, Erin Nicholas '21 beat three Bowdoin defenders to score her third goal of the season and increase Middlebury's lead to 2-0, which would hold for the rest of the first half. In the last half of the game, Grace Jennings '19 scored two goals in less than five minutes to keep the Panthers on top.

"Bowdoin is very well-coached and disciplined, so we have to tear their structure apart by out-thinking them and being more creative," said Jennings on the team's strategy. "They break down when we change our game plan more than expected because they can't adjust their structure on the fly."

On Sunday, fifth-ranked Babson (one of only two teams that was able to beat Middlebury last season) stepped onto Peter Kohn field for the Unite in the Flight Awareness game. Inspired by the team's motto "Take flight", the spirit of this game was that no one has to fly alone.

"The team wanted to raise awareness of diseases that are close to our heart, represented by ribbons on our shirts," explained Meg Fearey '21. "These specific ribbons represent the fight against Leukemia, Multiple Sclerosis, PTSD, sexual violence, diabetes, brain cancer, lyme disease, Alzheimer's, ADD, ADHD and breast cancer."

It was an extremely close match that kept fans on the edge of their seats right until the end. With 4:30 left and the game tied at 1-1 (scored by Middlebury's Danielle Brown), Nicholas carried the ball past Babson defenders and went top corner to score the game-winning goal.

"It was a lot of fun to be able to play in such a close, exciting game," said Nicholas. "I think the pressure helped us secure the win because it added intensity to the game. It focused everyone and helped us motivate one another to push through any fatigue."

Overall, the team's performance this weekend asserts their authority as top dogs.

"In both games, we could have easily broken down and panicked," said Jennings. "But at no point were players panicking about the scoreboard or questioning each other. Our confidence in our structure and our teammates only grew this weekend, which will help us moving forward during tougher games when we need to respond with tenacity and trust."

The Panthers face Skidmore this Wednesday, Sept. 26 and Colby next Saturday, Sept. 29.

Panther Football Sends Polar Bears Back Into Hibernation

By LAUREN BOYD
Staff Writer

The Middlebury football team tacked on its first win of the season for the Panthers' 2018 home opener, taking down the Bowdoin Polar Bears, 37-24.

Increasing the rush game by 317 yards and total yardage by 247 yards from the previous week, the Panthers defeated the Polar Bears in the last quarter of the game. For the first three quarters, both teams kept one another on high alert. Momentum flipped back and forth as the game approached halftime.

Head Coach Bob Ritter was pleased with how the team kept their composure throughout the bout and finished the game strong.

"I told the team I was pleased at our resilience during the game," Coach Ritter said. "Despite going behind and having some big plays go against us we kept our composure and continued to play with the intensity I like to see."

Middlebury capitalized on a few key plays in the first half that provided a cushion for the team throughout the game. Led by quarterback Jack Meservy '19 in the first and second quarters, the Panthers put 23 points on the scoreboard, along with a safety caused by a blocked punt on part of the defense, which gave the squad some leeway.

Two Bowdoin touchdowns and a field goal, however, kept the competition in play during the first half. By the end of the second quarter, the Panthers had only a five-point lead over the Polar Bears.

However, a combination of key plays in the fourth quarter and an upheaval of Middlebury intensity brought the Panthers to victory over their NESCAC opponent.

The third quarter only saw one touchdown. With about one minute left before the fourth, Bowdoin tossed a 20-yard touchdown and completed the two-point conversion to take the lead by one point, 24-23.

Backup quarterback Will Jernigan '21 took control of the game in the opening seconds of the fourth quarter. The team traveled 48 yards in nine plays to set itself up for a Jernigan touchdown. His 16-yard touchdown run regained the lead for the Panthers, but a failed PAT attempt kept a mere five-point lead. Though the Panthers were winning, they were far from safe.

Around the seven-minute mark, Conrado Banky '19 drove through the end zone for the final score of the game. The completion of a two-point conversion set the Panthers up for victory, 37-24.

The Middlebury defense put on a show, intercepting three Bowdoin passes, causing a fumble and blocking a punt, all of which set up the offense for scoring opportunities. Jonathan Hobart '21 was chosen as NESCAC defensive player of the week, in response to his interception, fumble recovery and nine tackles against the Polar Bears. Coltrane Marcus '20 also posted an impressive performance with 12 solo tackles and 13 total.

BENJY RENTON/THE MIDDLEBURY CAMPUS

Jonathan Hobart '21 was named NESCAC Defensive Player of the Week. Collect his card on page 10.

Offensively, the O-Line, comprised of Kevin Woodring '20, Chris Taylor '19, Connor Roche '19, Andrew Rogan '19, Ian Arthur '19 and Jack Purcell '20 opened the way for Peter Scibila '21, who rushed 184 yards on 22 carries, one of which included a touchdown.

According to Ritter, the team will do everything in its power to keep improving.

"[We will be] making sure we are concentrating on the things we can control so we are putting ourselves in position to make plays," Ritter said.

The Panthers will travel to Waterville, Maine, next Saturday to face the Colby Mules for their third game of the season.

Women's Soccer Keeps The Streak Alive

BENJY RENTON/THE MIDDLEBURY CAMPUS

Riley Kinum '22 plays against Bowdoin on Sept. 22.

By JENNY LANGERMAN
Staff Writer

The Panthers came out of another weekend with a 2-0 record, keeping their season-long winning streak alive.

Last Saturday, Sept. 22, Middlebury hosted the Bowdoin Bears for the first game of their weekend doubleheader. Middlebury was able to score three goals from shots by Alex Barber '19, Sabrina Glaser '20 and Simone Ameer '21, all in the first half. Bowdoin's single goal during the last few seconds of play was not enough to rival the Panthers, and Middlebury's victory placed them in the sixth-ranked spot heading into their Sunday game.

The Panthers hit the road for the second game of the weekend, facing Hamilton in their first NESCAC matchup away from home territory. Hamilton brought stronger competition than Bowdoin.

Although the Panthers were able to pull of a 1-0 win with a late shot from Leah Salzman '21, Hamilton kept up the pressure on Middlebury's defensive line throughout the game.

Goalie Ursula Alwang '20 stepped up to the plate with some big diving saves, blocking each of Hamilton's 17 shots on goal.

"[Hamilton is] very scrappy and opportunistic, so I knew I had to be prepared anytime they had the ball within shooting range," Alwang said. The win marked Alwang's second shutout of the season.

Moving forward, Alwang is motivated to keep up her competitive spirit and hard work. "My personal goals are more shutouts and more possession out of the back," she said.

Even with seven consecutive wins under their belts, the longest streak since Middlebury's 2009 season, the Panthers are not letting the pressure distract them from playing their game.

"We take everything game by game," said Glaser, the team's co-leading scorer.

"We try to focus on each game individually because we know that anyone can win on any given day," Alwang said. "The NESCAC is a crazy conference, and we learned that lesson the hard way last year. It's not one we're going to forget anytime soon."

The Panthers will hit the road again next weekend to face Colby College and New England College.